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Jean-Baptiste Frénel / Mother and Son 1855
© Wilson Centre for Photography

EDITOR'S LETTER

© Eddie Ephraums



Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

This morning my husband announced to me that he hated nouns. This was a bit of a blow as, being a journalist, I use nouns quite a lot. So I pursued the subject. He went on to explain that, in the context of teaching architecture, which is what he does, he finds the use of nouns very limiting. For example, if he told his students to design 'a restaurant' (noun) they would tend to come up with pre-conceived ideas of what a restaurant should be. If, on the other hand, he suggested to them that part of the building they were designing should be used by people to eat their meals in, then they would be more likely to be imaginative and original.

It got me thinking about the nouns we use in photography: portrait, landscape, photo-story, still life etc. The minute we say them, most of us will conjure up a picture – a pre-conceived idea

of what a portrait or a landscape is. It will be something that we have seen before. If we asked a photographer to take some landscape shots, they would almost certainly bring back what we expected – but, if we asked them to take pictures somewhere where there weren't many buildings or cars, they might well come back with something we didn't expect.

Going back to my husband's 'places for people to eat their meals in' – his students might not produce amazing designs, but – and this is what he wants them to do – they might have thought about their designs in a more meaningful way and questioned themselves about the space and its function.

The end product, the design, or the 'picture taken outside' might not be totally original or earth shattering but it might be the beginning of something – an opening up of ideas and ways of approach. So let's de-noun ourselves...

f facebook.com/blackandwhitephotog follow us on twitter @BWPMag

PINBOARD

TUNNEL VISION

We love Rob MacDonald's photograph he took on a walk in Worcestershire. The contrast between the strong black with the highlighted foliage beyond makes an unusual image.

► @RobMacShots

PICK OF THE PICS

Our favourite picture from this month's *B+W* is by Polish photographer Arek Soltysik. Find out more about how he came to photography on page 80 in 60-Second Exposure.

► areksoltysik.com



© Rob MacDonald



© Doug Chinnery

COVER IMAGE

This month's front cover is by UK-based landscape photographer Doug Chinnery. To see more of his work go to

► douchinnery.com



© Arek Soltysik



© David Gosman, 1963

EVERY PICTURE TELLS A STORY

When David Mitchell shared this image on Twitter we were intrigued to find out more. His relative David Gosman took the photograph with a Leica and used his home darkroom to print the image in the early 1960s. Gosman was a greengrocer by trade and spent the Second World War in India working for the Intelligence Service.

HOW TO SUBMIT

Photocopies of this form are acceptable. Please tick which category you are submitting pictures to:

- ☐ PHOTO PROJECTS
☐ LAST FRAME
☐ PORTFOLIO

Name

Address

Postcode

Daytime telephone no

Email

© Norma I Quintana



8

© Richard Fitzgerald



24

© Priya Kambli



22

© Matthew Coleman



40

When burning your CD, create two folders: one containing high-res Tiffs or Jpegs (300dpi to about A4), the other containing low-res Jpegs (72dpi to about 20cm on the longest side). Images must be Mac-compatible. Please write your name and contact details on the CD or include this in a text file. Print submissions should be a maximum of 12x16in and must not be sent in tubes. We are currently unable to receive submissions online.

SEND YOUR SUBMISSIONS TO

Black+White Photography,
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NEWS

NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

© George Hallett



Godfrey Street D6, 1968, by George Hallett – from *Residual: Traces of the Black Body*, a group exhibition shown at the New Art Exchange in Nottingham from 13 March to 7 April as part of the Format festival.

HIGH CONTRAST

Two high profile novels published this year look at the lives of fictional photographers.

The Illuminations by Andrew O'Hagan (Faber) tells the tale of a soldier returning from Afghanistan alongside the story of his grandmother's pioneering work as a British documentary photographer.

Sweet Caress by William Boyd (Bloomsbury) follows a female photographer as she travels to Berlin in the 1920s, New York in the 1930s, then on to London and France during the Second World War.

► bloomsbury.com ► faber.co.uk

Pinhole photographer Justin Quinnell will discuss the science, history and fun of pinhole photography at Bristol University Union on 24 March at 7.30pm. On World Pinhole Day (26 April) he will be based at the visitor centre of Clifton Suspension Bridge in Bristol, helping people make pinhole cameras.

► pinholeday.org

Calumet have announced a series of photography workshops at their stores around the UK. The workshops are in April and cover street photography, an introduction to studio photography, a guide to DSLRs, intermediate portraiture photography and Hasselblad art nude photography.

► calumetacademy.co.uk

Lightroom mobile is now available for Android phones. The app, which allows users to organise, edit and share pictures, is already available for the iPhone and iPad. It's now available from Google Play on a 30-day free trial.

► adobe.com

Get your entries in for the Fujifilm Student Photographer of the Year 2015. The competition is open to all UK students and entry is free. All images must be taken on Fujifilm film. Prizes include £200 worth of film from Fujifilm plus a professionally produced folio of prints. Deadline: 31 March.

► fujifilmstudentawards.co.uk

JANE BOWN DIES

Acclaimed portrait photographer Jane Bown died last December, aged 89. She joined the *Observer* in 1949 and worked there for more than 50 years. Editor John Mulholland described her as 'part of the *Observer's* DNA'.

Her first commission was to photograph the philosopher Bertrand Russell. She went on to take memorable black & white images of – among many others – the Beatles, Michael Caine, Anthony Blunt and Bjork, as well as the defining image of Samuel Beckett.

The National Portrait Gallery holds 72 of her pictures. She was interviewed by *B+W* *Photography* in issue 107.

GEARING UP FOR SHOW

Thousands of people are expected at the Photography Show at the NEC in Birmingham from 21 to 24 March.

More than 200 exhibitors will be there, ranging from the big camera manufacturers to smaller independents. Pro photographers will demonstrate how to shoot portraits, weddings, travel, street and wildlife photography.

Other attractions include advice from Adobe experts, the best emerging photographers under 30 years of age and a garden provided by the International Garden Photographer of the Year competition along with photographers giving advice and tips on garden photography.

A new app is available which provides the schedule for the show, a map, a list of speakers and exhibitor listings.

► photographyshow.com

READY FOR FESTIVAL

Pictures from one of the earliest photography studios in the world go on show at the Format International Photography Festival in Derby.

Glass plate negatives discovered behind a brick wall in the basement of photographic studios W.W. Winters have been restored and will be exhibited at the festival, along with the studio's portraits of German POWs from the First World War.

More than 200 photographers from around the world are featured in the festival, which runs in venues in and around

Derby from 13 March to 12 April. Among the highlights are *Evidence* (the seminal 1977 work by Larry Sultan and Mike Mandel), plus *Eternal London* by Giacomo Brunelli (featured in *B+W* 161) and black & white work by David Fathi and Swen Renault.

Louise Clements will curate work on the theme of evidence and a one-day conference will be held on the theme on 10 April.

Other attractions include exhibitions, portfolio reviews, talks and masterclasses.

► formatfestival.com

UNITED WORLD

Portraits from around the world have been collected as part of a project by photography website Blipfoto.

The idea was to send out 20 Ilford HP5 Plus Single Use cameras to members of the Blipfoto community. The brief was to take a single portrait of a stranger then pass the camera on to someone else.

After 18 months, 14 of the cameras have returned home and the pictures developed. The cameras had visited countries as far afield as Australia, Brazil, Canada, Japan, Uganda, the UK and the USA.

The project was sponsored by Ilford Photo and the results can be seen on the Blipfoto website.

► blipfoto.com

© blipfoto.com/MyEveryday



Ice Cream Truck Driver, Concord, CA (USA).



Leicester Square, 1896, Paul Martin, The Royal Photographic Society Collection.

© National Media Museum, Bradford / SSPL

SEE THE CLASSICS

Pictures from one of the world's greatest photography collections go on show at the National Media Museum in Bradford this spring.

More than 250 pictures from the Royal Photographic Society archive will be displayed in the *Drawn by Light* exhibition, which is currently running at the Media Space in London.

The exhibition, co-curated by B+W Photography contributor Colin Harding, includes images

from the dawn of photography by Niépce and Fox Talbot, plus pictures by Oscar Rejlander, Julia Margaret Cameron, Roger Fenton, Lewis Carroll, Hugh Welch Diamond, Don McCullin, Terry O'Neill and Martin Parr.

The pictures are on display at the museum in Bradford from 20 March to 21 June. The exhibition moves to the Reiss-Engelhorn-Museen in Germany in 2017.



NOW READY

New cameras from Phase One are now available. The A-series medium format camera systems include the 50Mp A250 (€36,000), the 60Mp A260 (€38,000) and the 80Mp A280 (€43,000). Each model comes with a 35mm Rodenstock Alpar lens. Two other lenses are also available – the ultra-wide 23mm and the all-rounder 70mm.

► phaseone.com



UNVEILED AT CES

Nikon's latest DSLR was unveiled at the Consumer Electronics Show in Las Vegas. The Nikon D5500 has a 24.2Mp sensor and 39-point autofocus system. It's designed without an optical low-pass filter, meaning it should provide better image sharpness. The camera also offers an ISO range of 100 to 25600, continuous shooting at 5fps and a 3.2in vari-angle touchscreen display. Price £640 (body only)

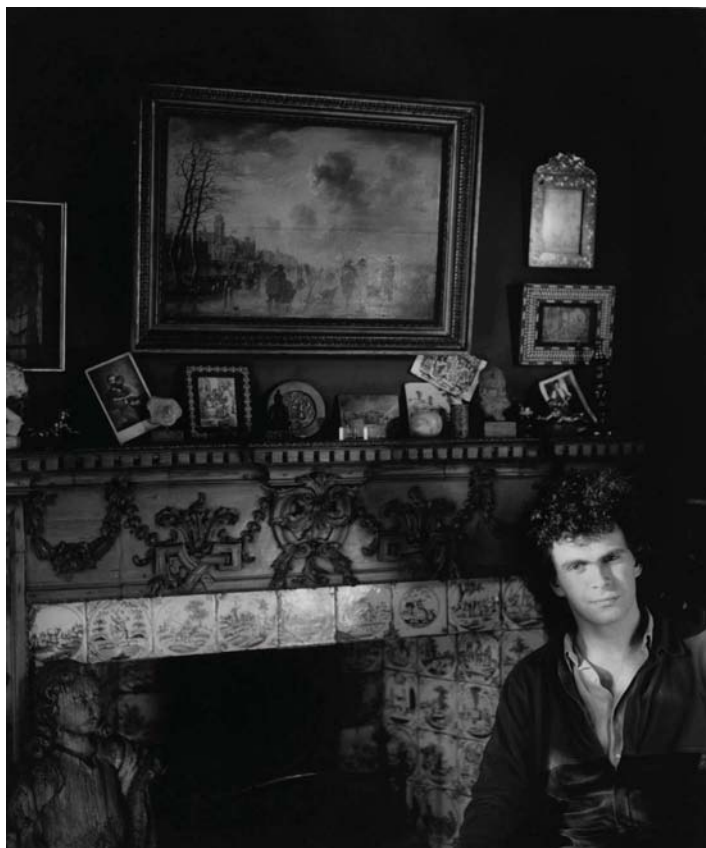
► nikon.co.uk



STYLISH

A light and stylish interchangeable lens camera has been launched by Panasonic. The Lumix GF7 is a micro four-thirds camera with a 16Mp sensor. It offers Wi-Fi connectivity, 22 filter options and full HD video. Other features include a time-lapse mode and a stop motion animation function. It's available in silver and brown and comes with a 12-32mm lens. Price £429.

► panasonic.com



RISING STAR

A picture of British conductor Sir Simon Rattle, taken on a 150-year-old camera, has been acquired by the National Portrait Gallery.

The picture was taken by Rory Coonan in 1982, when Rattle was 27 years old. He was photographed in Craxton Studios, London, a rehearsal space for musicians designed as an artist's studio in 1901.

The acquisition of the picture marks Sir Simon's 60th birthday. It joins six other photographs of him in the collection, taken by Sheila Rock, Tom Zimmeroff, Anne-Katrin Purkiss and three by Trevor Leighton.

Sir Simon Rattle by Rory Coonan, 1982.

© 1982 Rory Coonan; National Portrait Gallery, London

D750



24.3
MEGAPIXEL

51
FOCUS
POINTS

TILT SCREEN

BUILT-IN WIFI

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I AM THE NEW NIKON D750. Clark Little captures waves like nobody else. But as one of the world's most passionate photographers, he keeps challenging himself. That's why he's excited to free his vision even more with the fast, versatile and agile Nikon D750. Packed with professional imaging technology and streamlined for compactness, nothing holds this camera back. The newly designed FX-format sensor delivers exceptional image quality with cleaner results than ever before at high ISOs. Phenomenally sensitive AF performance and a burst rate up to 6.5 fps enable full freedom of expression. Search for outstanding images yourself and discover how you can make a difference with the new D750.



©Clark Little

Visit nikon.co.uk



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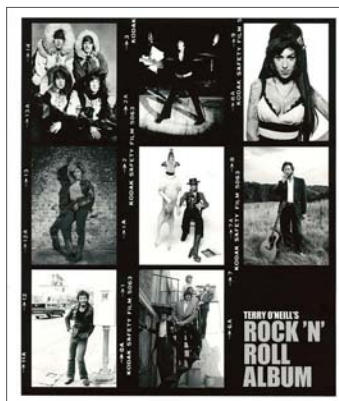
TERRY O'NEILL'S
ROCK 'N' ROLL
ALBUM*Edited by Robin Morgan*

ACC Editions
Hardback, £45

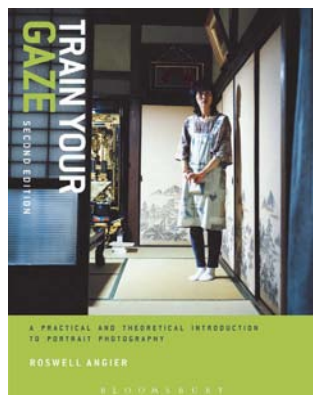
Now in his late 70s, Terry O'Neill has been digging in his archives to discover, one supposes, if there was anybody at all that he didn't photograph in the 60s. Apparently he came up with a blank, because they are all here, from the Beatles and the Stones to Cher and Lulu – and many, many more.

Largely in black & white, the images show this historic era as it was played out at the time. Young and almost innocent, those famous faces, some now long dead, shine out from the heyday of their musical careers. And we, as viewers with the advantage of hindsight, know what happened next.

Nothing particularly original here – but great nostalgic fun.

Elizabeth Roberts

'they are all here, from the Beatles and the Stones to Cher and Lulu – and many, many more.'

TRAIN YOUR
GAZE

Bloomsbury
Paperback, £37.09

Describing itself as a practical and theoretical introduction to portrait photography, this intelligent book lifts itself right out of the how-to market and claims a unique position as an inspirational and aspirational touchstone to contemporary fine art portraiture.

Train Your Gaze assumes a level of photographic competence in the reader and aims to instil a real understanding of the genre. Commercial portraiture, however, is not what it is about – this is not a guide on how to make people look nice. Instead, it examines and analyses the work of some of the great portraitists of the past and present from August Sander to Nan Goldin, and looks at the very different ways in which they approach their subjects, and what they achieved through them.

Each chapter focuses on a different approach, and has comprehensive assignments, based on the work of the featured artists. These are both achievable and challenging, and offer the reader a chance to explore and develop their own individual style.

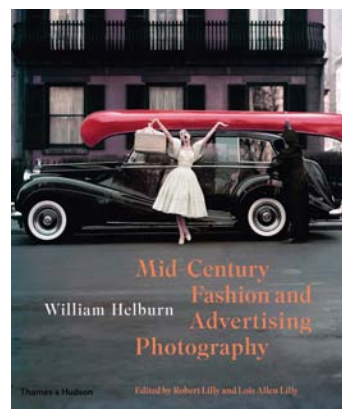
A refreshing book that treats its readers with respect, and which offers a contemporary approach to a somewhat conservative genre.

Elizabeth Roberts

It's strange how some photographers just get lost from sight while others endure. And it's not always the quality of work that is the deciding factor. Take William Helburn as an example – a highly sought after fashion and advertising photographer in the 50s and 60s, who shot most of the famous names of the day and is now virtually unknown.

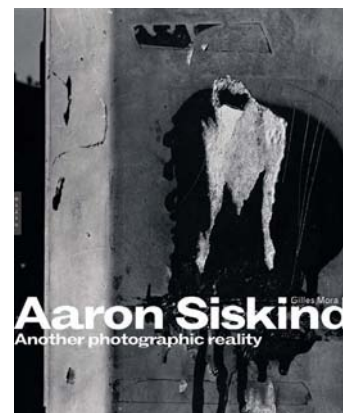
It's revealing to discover that a lot of his work came through ad agencies which, at that time, paid photographers better rates than magazines, but did not credit the work. This would mean that while Helburn got good remuneration, he did not become the household name that others working in the field enjoyed.

But with the publication of this book we might see a well-deserved revival of interest. Imagery includes some innovative and experimental work along with some great classics of the day.

WILLIAM HELBURN:
MID-CENTURY
FASHION AND
ADVERTISING
PHOTOGRAPHY

*Edited by Robert Lilly
and Lois Allen Lilly*

Thames & Hudson
Hardback, £39.95

Elizabeth RobertsAARON SISKIND:
ANOTHER
PHOTOGRAPHIC
REALITY

*Edited by Gilles Mora
and Charles Traub*

Yale University Press
Hardback, £40

Probably one of the most original photographers of the 20th century, Aaron Siskind's work was deeply rooted in the artistic community that existed around the Bauhaus and later the Rhode Island School of Design.

Drawing on the Siskind archives at the Center for Creative Photography in Tucson, USA, this book describes his trajectory from straight documentary to the fine art abstraction of his later work.

Brave, exciting and challenging, these images fall between painting and photography – although always they are in black & white.

In his essay, Gilles Mora opens with the statement that 'Aaron Siskind suffers from an intellectualist reputation that keeps the general public at bay.' Later, he describes the work as: 'A true innovation in photographic language.' These are not easy images to encounter, but give them time and they have plenty to say.

Elizabeth Roberts

FEATURE

OFF TO JOIN THE CIRCUS

It was a fascination with what lay behind the costumes and make-up that led photographer **Norma I Quintana** to travel from town to town with the circus performers, getting to know them and winning their trust. Steve Pill reports.

All images © Norma I Quintana

08
B+W



Walk of Death

Opposite **Ballerina and her Poodle**





Pain

Opposite **Embrace**

It often feels like there are only ever two types of people who want to run away to the circus: children and photographers. Over the years, the list of photojournalists who have documented life in the big top reads like a who's who of 20th century photography: Walker Evans, Edward Weston, Diane Arbus, Weegee, August Sander, Lisette Model, Bruce Davidson and more.

The subject has perhaps only declined in popularity in recent years because the number of circuses themselves has dwindled. However,

one photographer who has been adding to this canon of greats is Norma I Quintana.

In 1999, the California-based photographer had been struggling to settle upon a new project when a promoter handed her a complimentary ticket for James Judkins's Circus Chimera as she sat in a local café. Norma had visited circuses as a child and so the prospect of returning as an adult piqued her curiosity. 'I was always spellbound by the nomadic quality of the performers' lives,' she recalls. 'I was curious

as to who they were and I felt a kinship, as if they were my people.'

That sense of family and belonging quickly became a powerful motivation for the project, as Norma wanted to get a sense of the relationships and personalities behind the spandex outfits and clown make-up. Working with medium-format Hasselblad cameras, Kodak Tri-X Professional film and natural light, she forsook the bright lights and dynamic performances in the big top for a more intimate collection of backstage >

*'I was always spellbound by the nomadic quality of the performers' lives,' she recalls.
'I was curious as to who they were and I felt a kinship, as if they were my people.'*





Harlequin

Opposite **Smoke**

◀ portraits and off the cuff shots.

To achieve this, Norma left her cardiologist husband behind for weeks on end, often taking her two young children on the road with her, as the circus toured the 'prison route' – a series of unremarkable Californian towns better known for their penitentiaries. She would often return home covered in dust and hay from the various fields in which they had settled. 'My family thought I had lost my mind, and I had,' she recalls in the introduction to *Circus: A Traveling Life*. The subtitle to this, her debut monograph,

was inspired by the performers themselves. 'When I asked them what they loved about the circus, they consistently said the travelling, which to me appeared gruelling, but to them it was part of their everyday lives.'

It was these daily lives away from the evening performances that Norma was keen to focus upon. At first, the troupe was sceptical about her motivations and behaved awkwardly in her presence. 'It did take a fair amount of time for me to gain the trust of people in the circus,' she explains.

'One issue was language. You see, there were Russians and Chinese performers who only spoke a little bit of English and Spanish, since there were other performers from South America and Mexico. My other challenge was that I was photographing performers who are always posing, when I really wanted to photograph them as they were.'

Unaccustomed to behaving naturally in front of even an audience of one, Norma knew that she would have to put the hours in to find the right shows. She set about spending days at a time with a particular section of the troupe ▶



'Norma wanted to get a sense of the relationships and personalities behind the spandex outfits and clown make-up.'



Circus Toddler



Circus Baby



Upside Down



Yawn

Opposite **Ginger's Debut**

◀ – the contortionists, for example, or the clowns – starting slowly, observing, chatting and gaining their trust. Her patience paid off and she began to notice subtle differences in the characters and personalities of the various types of performer. ‘For example, I could tell those who had that star quality. I could see in their walk, style, preparation and discipline that characteristic that said “star”.’

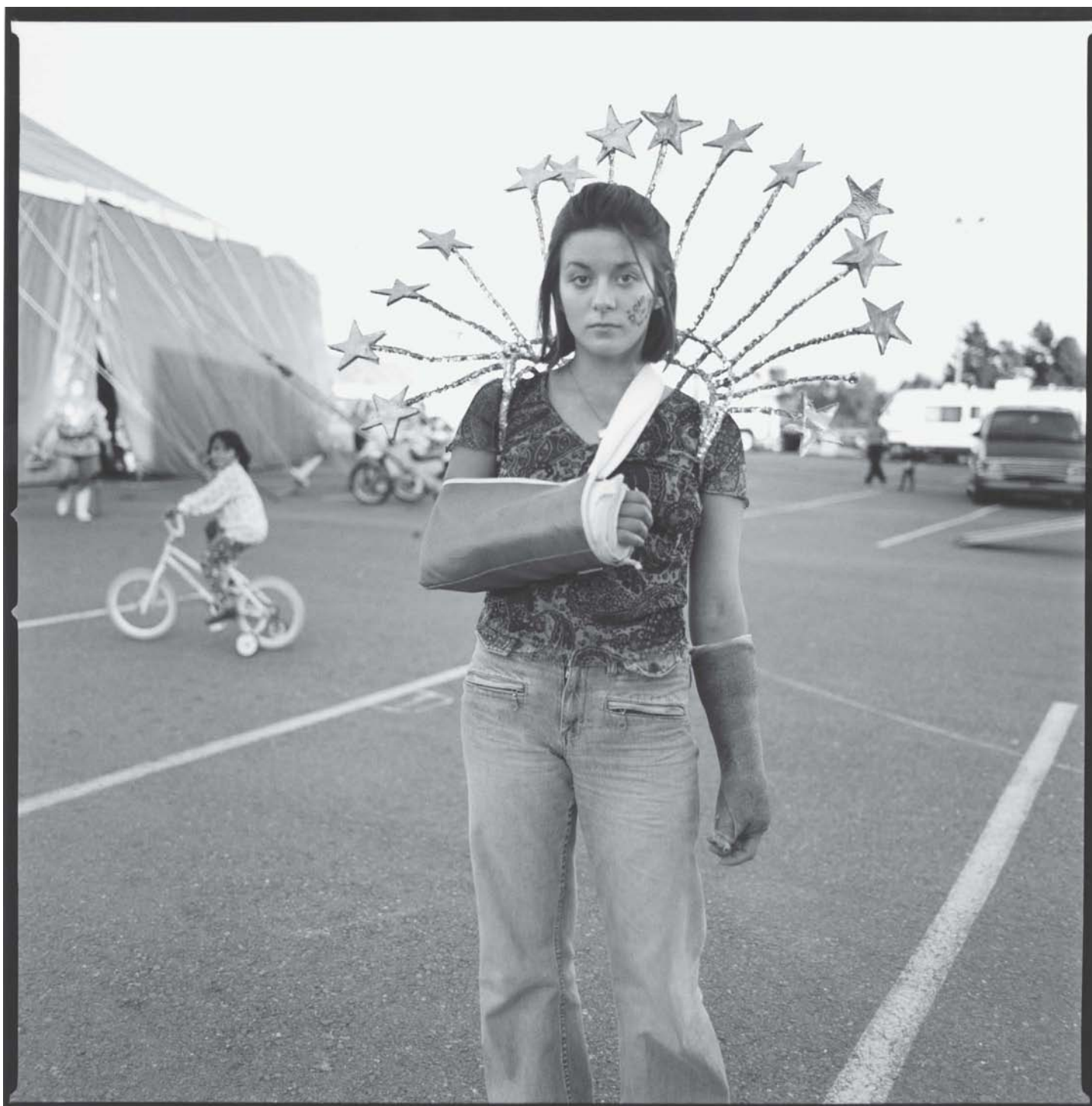
One of the most striking portraits in *Circus* was taken during the first summer on the road. *Ginger's Debut* shows a young

Canadian acrobat standing in the parking lot with her arm in a sling. ‘That image was taken when Ginger came home from the hospital after a fall on her debut aerial silk act. She had dreamt of performing in a circus, practiced and practiced and fell during one of her first performances.’

The young Canadian looks bereft at being unable to perform, her sadness only amplified by the rack of stars around her neck that formed part of her stage costume. It's a heartbreaking image that reveals some

of the emotional ups and downs of the life of the performing artist, but luckily it is also a photo that comes with a happy ending. ‘Ginger is now a premier aerialist with the Cirque du Soleil,’ reveals Norma. ‘She is married and has a little girl.’

Norma returned to the Circus Chimera every summer until it was forced to close in 2007, after a change in US law on temporary work visas made it difficult for the owners to employ enough people to assemble and dismantle the tents in each new town. >



'I could tell those who had that star quality. I could see in their walk, style, preparation and discipline that characteristic that said "star".'



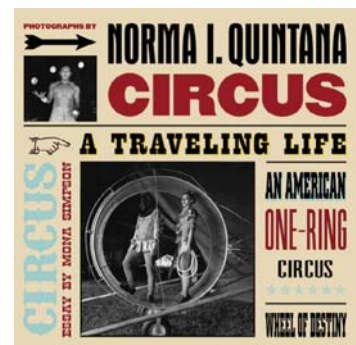
Tightrope Walker

inger, it turns out, was just one of many performers who moved on yet kept in touch. 'Prior to Facebook, some of the families would send me notes and photographs and now we keep in touch via Facebook and, of course, by mobile. When I was doing my research in an effort to get the facts correct [for the book], I would write to them too. I felt like we shared a similar creative memory,' she adds. 'For them, a new show, and for me, this documentary project.'

The photographer has since shared prints from the series with the performers and

several have purchased her monograph too. Her chosen medium has apparently proved particularly poignant to some of her subjects too. 'Maybe it was because the images they had of their families were in black & white?' she suggests, semi-rhetorically.

After the intimacy of her circus family, Norma has embarked upon a new project with the working title of *Transplants* – a collection of portraits of organ donors and the people who receive them. The 60-year-old photographer has yet to exhibit the work, but yet again she is happy biding her time. 'A project starts when I have something to say,' she comments. 'It has to percolate.'



Circus: A Traveling Life by Norma I Quintana is published in hardback at £25.35 by Damiana



©Lisa Visser

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IN THE FRAME

If you would like an exhibition to be included in our listing, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.



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LONDON

EMBASSY TEA GALLERY

To 2 March

Idil Sukan: This Comedian

Portraits of comedians and photographs of their live performances.

195-205 Union Street, SE1

▶ thiscomedian.com

GRIMALDI GAVIN

To 25 April

Domingo Milella

Fine art colour landscape images.

27 Albemarle Street, W1S

▶ grimaldigavin.com

HORNIMAN MUSEUM AND GARDENS

To 8 March

Revisiting Romania:

Portraits from London

Colour portraits of contemporary Romanians living and working in the capital.

100 London Road, SE23

▶ horniman.ac.uk

LITTLE BLACK GALLERY

To 10 March

Darlene & Me

Norwegian photographer Anja Niemi's imaginative colour series.

To 10 March

White Heat 25

Bob Carlos Clarke's pictures of chef Marco Pierre White.

13A Park Walk, SW10

▶ thelittleblackgallery.com

MICHAEL HOPPEN GALLERY

To 28 March

Guy Bourdin: Walking Legs

Colour images and B&W polaroids for shoe designer Charles Jourdan.

3 Jubilee Place, SW3

▶ michaelhoppengallery.com

MUSEUM OF COMEDY

To 31 March

Tommy Cooper

John Claridge's B&W portraits of the late comedian.

Bloomsbury Way, WC1A

▶ museumofcomedy.com

NATIONAL PORTRAIT GALLERY

To 21 June

Snowdon: A Life in View

Portraits of the stars.

St Martin's Place, WC2H

▶ npg.org.uk



Birmingham, Alabama, United States of America, May 3, 1963

© Charles Moore

HUMAN RIGHTS HUMAN WRONGS

To 6 April

More than 250 reportage prints from the Black Star Collective.

PHOTOGRAPHERS' GALLERY

16-18 Ramillies Street, W1F ▶ thephotographersgallery.org.uk

NATURAL HISTORY MUSEUM

To 30 August

Wildlife Photographer of the Year

Winning pictures from the competition.

Cromwell Road, SW7

▶ nhm.ac.uk

PHOTOFUSION

To 20 March

Jon Baker

Pictures exploring the theme of masculinity.

17A Electric Lane, SW9

▶ photofusion.org

SOMERSET HOUSE

To 15 March

Guy Bourdin: Image Maker

Exhibition by the French photographer.

Strand, WC2R

▶ somersethouse.org.uk

TATE BRITAIN

To 12 April

Poor Man's Picture Gallery

Rare collection of Victorian stereographic photographs.

To 7 June

Salt and Silver:

Early Photography 1840-1860

First exhibition in Britain devoted to salted paper prints.

Millbank, SW1P

▶ tate.org.uk

TATE MODERN

To 15 March

Conflict, Time, Photography

Exhibition exploring the relationship between photography and sites of conflict over time.

Bankside, SE1

▶ tate.org.uk

THE PHOTOGRAPHERS' GALLERY

To 6 April

Charlotte Dumas:

Anima and the Widest Prairies

Compelling images of horses.

16-18 Ramillies Street, W1F

▶ thephotographersgallery.org.uk

V&A MUSEUM

To 24 May

Staying Power: Photographs of Black British Experience, 1950s-1990s

More than 50 images presenting a variety of photographic responses to black British experience.

To 1 November

A History of Photography: Series and Sequences

Pictures by Sally Mann, Sze Tsung Leong, Stephen Gill and more.

Cromwell Road, SW7

▶ vam.ac.uk

V&A MUSEUM OF CHILDHOOD

To 28 June

Hidden Identities: Unfinished

Yvonne De Rosa explores the lives of families living in Bosnia and Romania.

Cambridge Heath Road, E2

▶ museumofchildhood.org.uk

EAST

IPSWICH AND DISTRICT PHOTOGRAPHIC SOCIETY

4 to 14 March

Annual Exhibition

An estimated 500 prints and projected images by the camera club's members.

Town Hall Galleries, Ipswich

▶ idps.org.uk

NORTH

IMPRESSIONS GALLERY

To 16 May

Realism in Rawiya: Photographic Stories from the Middle East

Work by the first all female photographic collective in the Middle East.

Centenary Square, Bradford

▶ impressions-gallery.com

INTERNATIONAL SLAVERY MUSEUM

To 7 June

Brutal Exposure: The Congo

Pictures from the early 1900s.

Albert Dock, Liverpool

▶ liverpoolmuseums.org.uk

MUSEUM OF LIVERPOOL

To 1 March

April Ashley: Portrait of a Lady

Portraits of former *Vogue* model and actress which follow her transition from male to female.

Pier Head, Liverpool

▶ liverpoolmuseums.org.uk

NATIONAL MEDIA MUSEUM

20 March to 21 June

Drawn by Light: The Royal Photographic Society Collection

More than 200 pictures ranging from Fox Talbot to Martin Parr.

Little Horton Lane, Bradford

▶ nationalmediamuseum.org.uk

OPEN EYE GALLERY

To 26 April

Metamorphosis of Japan

After the War

B&W prints by post-war Japanese

photographers including Shomei Tomatsu, Eikoh Hosoe and Ken Domon.
19 Mann Island, Liverpool
openeye.org.uk

TATE LIVERPOOL

To 7 June

György Kepes

Photograms and photomontages by the Hungarian photographer.

Albert Dock, Liverpool

tate.org.uk

WALKER ART GALLERY

To 7 June

Only in England:

Photographs by Tony Ray-Jones and Martin Parr

More than 100 pictures recording English customs and identity.

William Brown Street, Liverpool

liverpoolmuseums.org.uk

SOUTH

ASHDOWN GALLERY

To 31 March

Weald

David Higgs' platinum prints from his five year project on the Sussex Weald.

Ashdown Forest Centre, East Sussex

milesfromhere.co.uk

DE LA WARR PAVILION

To 19 April

Hairstyles and Headdresses

Pictures by JD Okhai Ojeikere.

Marina, Bexhill-on-Sea, East Sussex

dlwp.com

WEST

PLYMOUTH CITY MUSEUM AND ART GALLERY

To 12 March

Open For Business

The British manufacturing industry seen through the eyes of nine Magnum photographers.

Drake Circus, Plymouth

openforbusiness.uk.com

TATE ST IVES

To 10 May

The Modern Lens: International Photography and the Tate Collection

Exploring developments in international photography from the 1920s to the 1960s.

Porthmeor Beach, St Ives, Cornwall

tate.org.uk

WALES

ABERYSTWYTH ARTS CENTRE

To 7 March

Liam Wood: Photography

Photography from the art centre's late colleague Liam Wood.

Aberystwyth University, Ceredigion

aberystwythartscentre.co.uk

SCOTLAND

CLYDEBANK MUSEUM AND ART GALLERY

To 23 May

Artist Rooms:

Robert Mapplethorpe



Anniversary tea, Boulderclough Methodist Chapel, Calderdale, 1975-80.

© Martin Parr / Magnum Photos

THE NON-CONFORMISTS: PHOTOGRAPHS BY MARTIN PARR

13 March to 7 June

Magnum photographer's very first major body of work. All photographs in B&W.

COMPTON VERNEY

Warwickshire comptonverney.org.uk



Trees

© John Walker

STRANGERS IN A STRANGE LANDSCAPE

To 1 March

A mixture of portrait and landscape photographs by John Walker.

THE COCONUT LOFT

8 Waterloo Road, Lowestoft johnphotographer.co.uk

Selection of American photographer's controversial, large-scale B&W pictures.

Dunbarton Road, Clydebank

museumsgalleriesscotland.org.uk

KIRKCALDY GALLERIES

To 31 May

Artists Rooms: Diane Arbus

American photographer's most intriguing works.

Abbotshall Road, Kirkcaldy

kirkcaldygalleries.org.uk

PAISLEY MUSEUM AND ART GALLERIES

To 1 March

What Presence! The Rock

Photography of Harry Papadopoulos

Pictures of 1970s rock musicians.

High Street, Paisley

paisley.org.uk

STILLS

To 5 April

Leap in Time

Dual retrospective of German photojournalists Erich Salomon and Barbara Klemm.

23 Cockburn Street, Edinburgh

stills.org

STREET LEVEL PHOTOWORKS

To 12 April

Scots Jews

Judah Passow's B&W documentary pictures of Jewish people living in Scotland.

Trongate 103, Glasgow

streetlevelphotoworks.org

OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

APERTURE GALLERY
AND BOOKSTORE

To 2 April

The Chinese Photobook

Well known as well as largely undiscovered photo books, all selected by Martin Parr and Wassink Lundgren. 546 West 27th Street, New York
aperture.org

BENRUBI GALLERY

To 21 March

Simon Norfolk: Stratographs

Colour pictures by photojournalist turned landscape photographer. 41 East 57th Street, New York
benrubigallery.com

EDWYNN HOUK GALLERY

14 February to 4 April

Structure and Colour

Michael Eastman's colour pictures of impressive interiors. 745 Fifth Avenue, New York
houkgallery.com

HASTED KRAEUTLER

5 March to 25 April

The Dream Goes Over Time

Studio portraits by French photographer Pierre Gonnord. 537 West 24 Street, New York
hastedkraeutler.com

ROBERT MANN GALLERY

To 21 March

Paulette Tavormina Bodegon

Classic still life scenes in colour. 525 West 26th Street, New York
robertmann.com

SOUTHEAST MUSEUM
OF PHOTOGRAPHY

To 19 April

Of Consequence

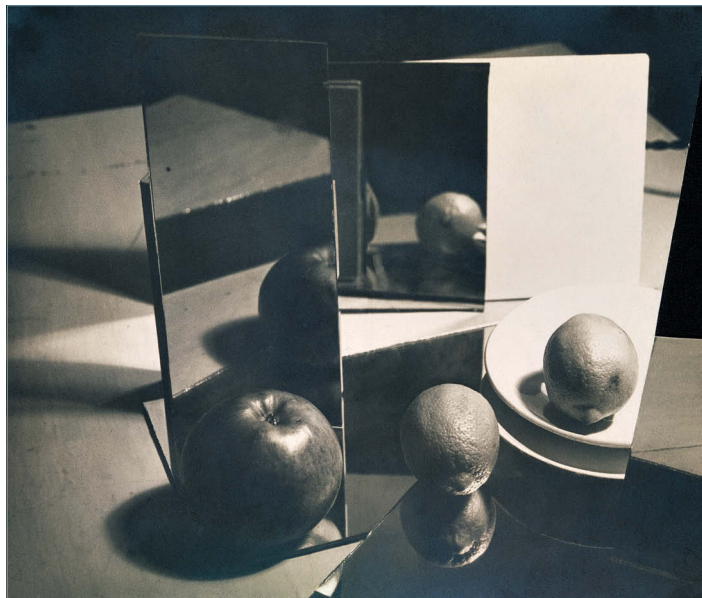
Colin Finlay's thought-provoking documentary photos. 1200 West International Speedway Boulevard, Florida
smponline.org

YANCEY RICHARDSON GALLERY

To 14 March

Time Flies

Latest series by Esko Männikkö, a Finnish photographer who won the 2008 Deutsche Börse Photography Prize. 525 West 22nd Street, New York
yanceyrichardson.com



Composition Nature Morte, 1929

© Florence Henri

FRANCE

FLORENCE HENRI:
MIRROR OF THE AVANT-GARDE 1927-1940

24 February to 17 May

Experimental photographer's self-portraits, abstract compositions, photomontages, photo collages and documentary photos.

JEU DU PAUME

Chateau de Tours jeudepaume.org

AUSTRALIA

AUSTRALIAN CENTRE
FOR PHOTOGRAPHY

To 22 March

Mystic Renegade:**The Promise of Return**

Christian Thompson's imaginative colour self-portraits.

To 22 March

Dear Sylvia

Images inspired by the poet Sylvia Plath.

257 Oxford Street, Paddington

acp.org.au

CANADA

NATIONAL GALLERY
OF CANADA

To 3 May

Clocks for Seeing:**Photography, Time and Motion**

Historical and contemporary

photographs which consider the relationship between time and photography.

380 Sussex Drive, Ottawa

gallery.ca

STEPHEN BULGER GALLERY

To 14 March

Subway

Group show comprising pictures of Toronto's subways.

1026 Queen Street West, Toronto

bulgergallery.com

FRANCE

FOUNDATION HENRI
CARTIER-BRESSON

To 26 April

Kin

Pieter Hugo's landscape, portrait and still life images, all taken in South Africa.

2 Impasse Lebourg, Paris

henricartierbresson.org

HÔTEL DE VILLE

To 28 March

Paris Magnum

Around 150 photos depicting Paris by Magnum's most distinguished photographers – including Eve Arnold. 5 Rue Lobau, 75004 Paris
paris.fr

JEU DE PAUME

24 February to 17 May

Taryn Simon: Rear Views, A Star-forming Nebula, and the Office of Foreign Propaganda

Collection of Simon's works, produced since 2000, where she explores photography's ability to blur truth and fiction.

To 31 May

Nicolas Muller: Traces of Exile

Around 100 B&W images by the Hungarian photographer.

Chateau de Tours

jeudepaume.org

MAISON EUROPÉENNE
DE LA PHOTOGRAPHIE

To 5 April

L'Italie De Bernard Plossu

French photographer Bernard Plossu's fine art photographs of Italy.

5-7 Rue de Fourcy, Paris

mep-fr.org

GERMANY

GALERIE HILANEH VON KORIES

To 17 April

Belgium

A selection of moving B&W pictures by Belgian-based photographer Stephan Vanfleteren.

Belziger Strasse 35, Berlin

galeriehilanehvonkories.de

GALERIE HILTAWSKY

27 February to 11 April

Gilbert Garcin: Mister G

Large retrospective of French photographer's B&W surrealist images.

Tucholskystrasse 41, Berlin

hiltawsky.com

HELMUT NEWTON
FOUNDATION

To 17 May

Helmut Newton:**Permanent Loan Selection**

Around 200 photographs by the acclaimed photographer.

Jebensstrasse 2, Berlin

helmutnewton.com

HOLLAND

NEDERLANDS FOTOMUSEUM

To 17 May

175 Years of Photography in Rotterdam

Pictures highlighting the city as a multicultural, constructive and dynamic hub.

To 31 December 2016

The Darkroom: Extraordinary Stories from the History of Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.

Willhelminakade 332, Rotterdam

► nederlandsfotomuseum.nl

ITALY

GALLERIA CARLA SOZZANI

To 6 April

The Big Picture

Beautiful set of images by American fashion photographer Arthur Elgort.

Corso Como 10, Milan

► galleriacarlasozzani.org

JAPAN

TAKA ISHII GALLERY PHOTOGRAPHY / FILM

19 March to 2 May

Love on the Left Bank

Dutch photographer and filmmaker Ed van der Elsken's B&W documentary pictures – largely taken during the Second World War.



An arrest near het Lieverdje, 1969

© Cor Jaring

HOLLAND

COR WAS HERE: THE ADVENTUROUS OEUVRE OF AN AMSTERDAM PHOTOGRAPHER, 1936-2013

14 March to 28 June

Major retrospective of Cor Jaring's photographs.

HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

Keizersgracht 401, Amsterdam ► huismarseille.nl



Determination, Brooklyn, NY, 1980

© Jamel Shabazz

GERMANY

JAMEL SHABAZZ: REFLECTIONS FROM THE 80S

7 March to 28 March

Displaying 18 photographs of New York, taken between 1980 and 1990.

HARDHITTA GALLERY

Limburger Strasse 21, Cologne ► hardhittagallery.com



5-17-1 Roppongi Minato-ku, Tokyo

► takaishiigallery.com

MOROCCO

MARRAKECH MUSEUM FOR PHOTOGRAPHY AND VISUAL ARTS

To 30 April

André Kertész

Pictures by the acclaimed photographer.

To 30 April

Berenice Abbott

Retrospective of photographer's most influential work.

To 30 April

Eve Arnold

Magnum photographer's key works will be on display.

El Badii Palace, Marrakech

► mmpva.org

RUSSIA

MULTIMEDIA ART MUSEUM MOSCOW

To 10 May

Robert Doisneau:

La Beauté Du Quotidien

Renowned B&W and colour pictures by the seminal photographer.

16 Ostozhenka Street, Moscow

► mamm-mdf.ru

SPAIN

FUNDACIÓN MAPFRE

To 3 May

Garry Winogrand

Major retrospective of acclaimed American photographer's work, including his delightful B&W street pictures and portraits.

Salle Bárbara Braganza 13, Madrid

► exposicionesmapfrearte.com

SWEDEN

WETTERLING GALLERY

To 21 March

Disappearing into the Past:

Astrid Kruse Jensen

Danish photographer's set of colour Polaroid pictures which conceptually explore memory as a dynamic, never-ending process.

Kungsträdgården 3, Stockholm

► wetterlinggallery.com

Send your exhibition details to
anna.evans@thegmcgroup.com



NEWS

EXHIBITION OF THE MONTH

The winning image of the 50th Wildlife Photographer of the Year came as a surprise to some, but helped cement B&W as a leading genre in contemporary photography competitions.

Anna Bonita Evans looks at the exhibition of successful images through the monochrome lens.



The Last Great Picture by Michael 'Nick' Nichols © Michael 'Nick' Nichols/Wildlife Photographer of the Year

Setting itself apart from the other 14 winning images in the 2014 Wildlife Photographer of the Year competition is *The Last Great Picture*, Michael 'Nick' Nichols' powerful black & white photograph depicting a pride of lionesses resting on the plains of Tanzania's Serengeti.

Nichols' monochrome scene caused quite a stir when it was announced as the overall winner last October. Beating more than 42,000 entries to gain the prestigious title, the evocative picture reinforces how the black & white genre is gaining the

'Nichols' monochrome scene caused quite a stir when it was announced as the overall winner.'

recognition it deserves in global photography competitions. From its coal coloured blacks to illuminating whites, *The Last Great Picture* was shot using infra-red. Capturing the spirit of his subject to maximum effect, Nichols shows how graphic strength and tonal range challenges colour in a field of photography where the latter may, at times, take prominence.

A photographer and Editor at Large for *National Geographic* magazine, Michael 'Nick' Nichols

has highly held ethics when it comes to documenting wildlife. Believing in keeping disturbances to the animals and their environments to a minimum, Nichols followed this particular group of lionesses for six months so they became used to his presence. When asked about his aim as a wildlife photographer in an interview with *National Geographic*, Nichols' said it is: 'to capture images that surprise viewers and invite a sense of intimacy with the natural world.'

Other finalists in the B&W category include Juan Jesus Gonzalez Ahumada from Spain, Jasper Doest from the Netherlands and Gavin Leane from Ireland. Pedro Carrillo's picture *Ray Rhythm* (pictured opposite) was also one of the finalists. Travelling to Cabo Pulmo National Park to witness the congregations of thousands of mobula rays, Carrillo says, 'To me this is a photograph about rhythm, the synchronous opening and closing of the rays' wings and their dark forms contrasting with the delicately textured white sand.'

For the next six months 100



*'To me this is a photograph about rhythm,
the synchronous opening and closing of the rays'
wings and their dark forms contrasting with
the delicately textured white sand.'*

successful photographs from the 2014 competition will be on show at the Natural History Museum's Waterhouse Gallery. All printed on to black-lit panels, the images show a wide range of techniques, technologies and approaches applied when capturing our animal kingdom. With informative captions throughout, viewers will be able to learn about the metadata and story behind each picture.

When Wildlife Photographer of the Year first started in 1965 there were just three categories with around 500 entries. Over time it has grown in stature and in 1984 the Natural History Museum became involved to create the competition as it is seen today, as one of the most prestigious photo competitions

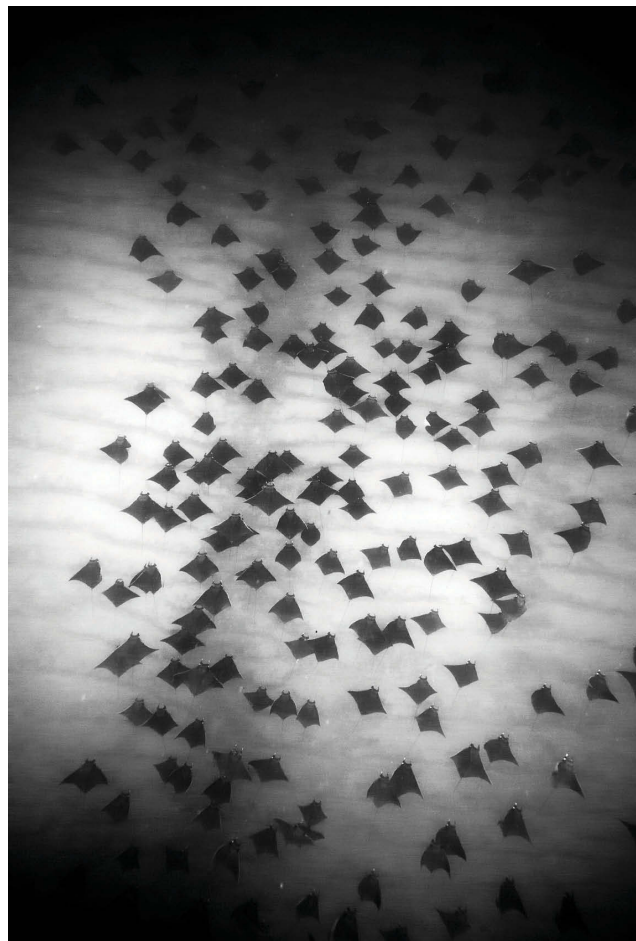
promoting the beauty and diversity of the natural world. Now there are 15 categories and last year saw submissions from almost 100 countries around the world.

There will be a display of historic images on interactive tables, plus a film that narrates the competition's 50 year history and the changes there have been in the nature photography genre. After the exhibition closes in the late summer it will embark on an international tour across six continents. Tickets and more information about the exhibition, and how to submit images to the 2015 competition, are available via the Natural History Museum's website.

Right **Ray Rhythm** by **Pedro Carrillo**
and below **Snow Shroud** by **Gavin Leane**

WILDLIFE PHOTOGRAPHER OF THE YEAR 2014
is on until 30 August at the Waterhouse Gallery, Natural History Museum,
Cromwell Road, SW7 5BD; nhm.ac.uk

© Pedro Carrillo/Wildlife Photographer of the Year



© Gavin Leane/Wildlife Photographer of the Year

AMERICAN CONNECTION

Priya Kampli's photographs are a response to the loss of her parents and her subsequent migration to America. She talks to Susan Burnstine about the impact of artefacts, memories and family.

The most rewarding work often emerges from personal stories that are rooted in pain and loss. Thus it takes courage to share intimate elements from one's personal life, which consequently informs one's art. Priya Kampli is an exceptional example of this kind of photographer.

Kampli was born in India and migrated to the United States at the age of 18 following the death of her parents. Photography has always been a big part of her life as her father was an amateur photographer.

She recalls, 'We (my father's family) often found ourselves to be his unwilling subjects. Our reluctance was related to his perfectionism. We were constantly herded from one spot to another, posed in one pool of light and then another. As a child I was certain that being photographed by my father was my punishment.'

As an adult, Kampli recognises in her own work the same level of commitment she once wished she could escape. But her approach differs, as she's sensitive towards the uncomfortable feelings she had as a subject and prefers to



Aaji

photograph objects, artefacts and self-portraiture.

I first became aware of Kampli's work when she won the Photolucida book prize in 2006 for her seminal body of colour images entitled *Color Falls Down*. She describes that series as a conversation with her ancestors (which include her parents,

grandparents on both sides and her maternal uncle) as an effort to reconcile the cultural dualities that have helped her form her hybrid identity, as she is no longer truly Indian or fully American.

Kampli's mother died when she was 15 and her father passed away when she was 16, thus her images are a response to their

loss and her subsequent migration to America.

She explains, 'My work is rooted in my fascination with my parents and because of their early deaths the family photographs hold even more mythological weight. In my work I labour to maintain my parents and ancestors the way Indian housewives do their kitchen deities.'



Dada Aajoooba and Dadi Aaji's

One of Kampli's most startling early childhood memories was finding her mother's face carefully removed from a photograph that also included Kampli and her sister, who were left completely intact. 'Even as a child I was aware that this act was quite significant – but what it signified was beyond my ability to decipher,' she says. 'As an adult I continue to be disturbed by these artefacts. Even though the incisions have a violent quality to them, as an image-maker I am aesthetically



Muma's

drawn by the physical mark, its presence and its careful placement. These marred artefacts have formed a reference point and inspiration for my new body of work, *Kitchen Gods*, but they do not limit the form my own work takes.'

Her technique involves working with the original family photograph, placing materials

directly on top of the image (such as rice, petals, flour), creating a still life, then mirroring the image in Photoshop. If her images require physical augmentation (such as piercing or cutting into it), she scans the original, creates an inkjet print, photographs the scarred artefact, then, again, mirrors the image in Photoshop.

Kambli is a professor of art at Truman State University in Kirksville, Missouri, as well as being an artist, wife and mother of two children. Currently she continues to work on *Kitchen Gods* along with a new project entitled *On White* that investigates the subject of snow.

▣ priyakambli.com



Meena Atya and Me

EXHIBITIONS USA

ATLANTA

HIGH MUSEUM OF ART

Until 7 June

Leonard Freed: *Black in White America*

▣ high.org

BUFFALO

BURCHFIELD PENNEY ART CENTER

Until 29 March

Marion Faller: *Inquisitive Lens*

▣ burchfieldpenney.org

CAMBRIDGE

HARVARD ART MUSEUMS

Until 10 May

Rebecca Horn: *Works in Progress*

▣ harvardartmuseums.com

CHICAGO

ART INSTITUTE OF CHICAGO

Until 3 May

John Gossage: *Three Routines*

▣ artice.edu

FORT LAUDERDALE

MUSEUM OF ART

Until 22 March

American Scene Photography

Featuring Walker Evans, Lewis Hine, Dorothea Lange, Lee Friedlander, William Eggleston and more.

▣ moafl.org

HUNTINGTON

HECKSCHER MUSEUM OF ART

Until 15 March

Modern Alchemy:

Experiments in Photography

Featuring Harry Callahan, Chris McCaw, Hiroshi Sugimoto and more.

▣ heckscher.org

SANTA FE

VERVE GALLERY OF PHOTOGRAPHY

Until 18 April

Norman Mauskopf, Tony O'Brien, David Scheinbaum

▣ vervegalleries.com

TAMPA

FLORIDA MUSEUM OF PHOTOGRAPHIC ARTS

Until 29 March

Elger Esser: *Combray*

▣ fmopa.org





FEATURE

All images © Richard Fitzgerald

OF TIMES PAST

After being banished from Ireland at 14, it took **Richard Fitzgerald** 15 years before he would go back home. When he did return, with camera in hand, he began his most challenging project yet. Anna Bonita Evans reports.



Rosary night, County Waterford, 1991.

The familiar adage for successful storytelling is to write about what you know. This can be applied to other forms of artistic expression, such as photography, and is especially so when considering Richard Fitzgerald's pictures of rural Irish communities. Finding the series' underlying depth and charm just as intriguing as Richard's portrayal of his subjects' demanding way of life, I went on a quest to find out more. As Richard began to talk, it became clear this on-going project is as much about him working through his own nostalgic attachment to the subject as it is about

'I was astonished how the old world I knew from my childhood was fast disappearing, so felt compelled to record it.'

producing a powerful photo-essay.

Revealing he grew up in an area much like the places featured in the photographs, Richard says, 'As a child I lived in a traditional thatched cottage in County Waterford, which can be found in the south-east region of Ireland. Our village didn't have electricity and the other conveniences one might associate with

1950s life.' Conjuring up a romantic image of times past, he goes on to say, 'Thinking back to those days I remember the village roads as dark and mysterious places, where shadowy figures moved in the twilight; there was often the sound of horses' hooves in the distance.' >

Opposite top
Peatcutter beside his fireplace, County Galway, 1971.

Opposite bottom
Horses and jaunting cart at Inch Beach, County Kerry, 1970.

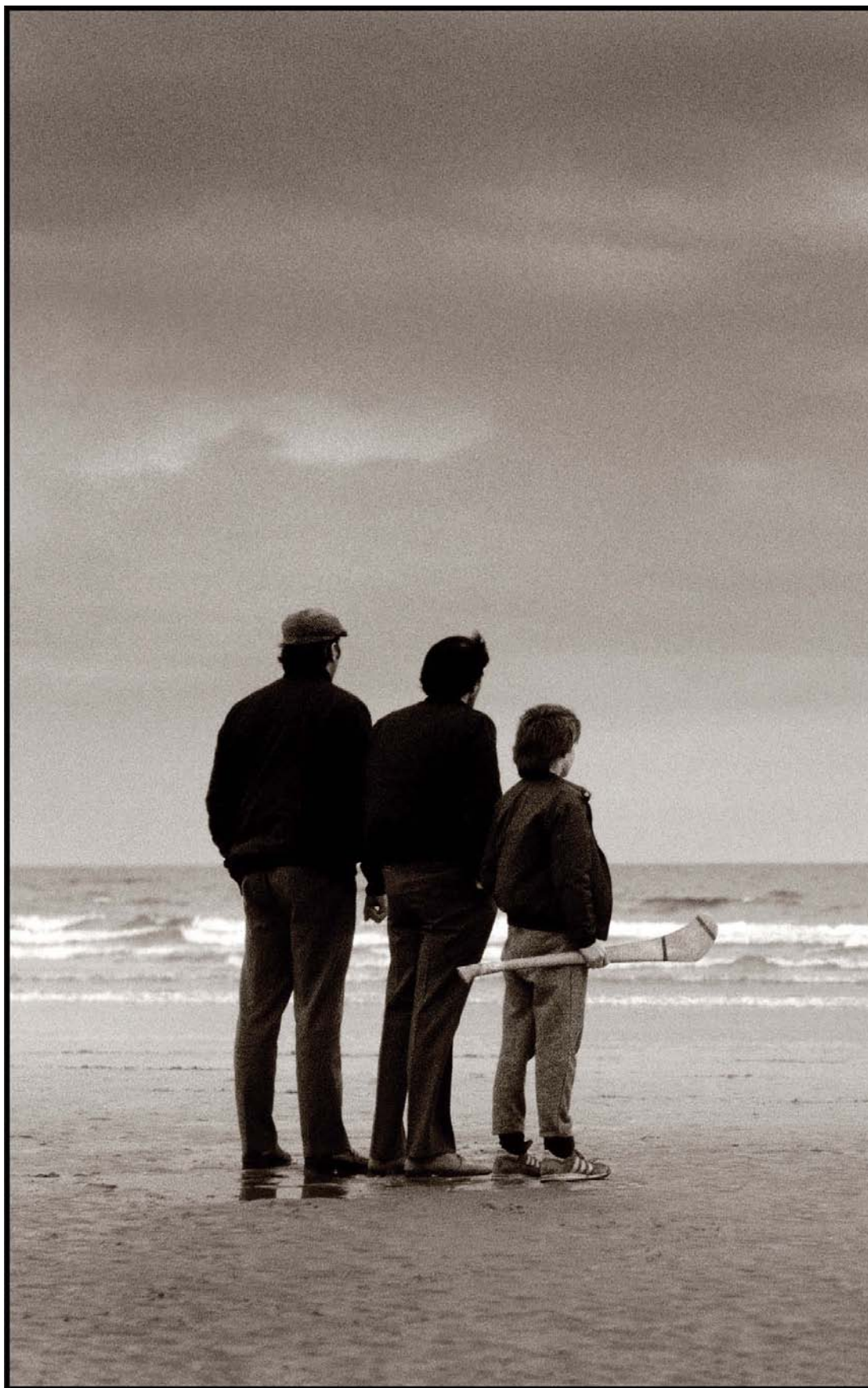


◀ Yet as a teenager life as he knew it unexpectedly changed when he was shipped to London. 'I was thrown out of Ireland at the age of 14 for being wrongly accused of stealing a bottle of lemonade at a crossroad dance. I had bought shame to my family and soon found myself on a ferry bound for England.' Despite this possibly irrational reaction to an alleged petty crime, this banishment still appears to play on Richard's mind: 'Even now when I return to Ireland I still half expect someone to tap me on the shoulder asking me to leave again.'

With no family to fall back on in the foreign and fast-paced London, Richard had to fend for himself. Through good luck and resourcefulness he found himself a room to rent in a house belonging to a professional photographer; it was here Richard developed his passion for the art. 'The photographer, Cecil Stone, had a studio and darkroom in his home. He became my personal tutor so I learned about lighting and the secrets of his chemical mixtures for toning prints.' This complete immersion in photography gave Richard the skills to land a job as a darkroom printer with a Fleet Street press agency, where he continued to develop his interest and expertise.

Swept up with the creative opportunities available to him in England's capital, and possibly still carrying the stigma of his exile, Richard didn't go back to Ireland for almost 15 years. The scenes that welcomed him when he did finally return took him by surprise: 'I was astonished how the old world I knew from my childhood was fast disappearing, so felt compelled to record it. I decided on that first visit to begin a personal lifelong project on my native homeland.'

This work has now become a 40-year documentation of those living and working in some of the most remote areas of the country. Unequivocally compelling, Richard's images show how the landscape, importance of community and religion are at the core of this society's way of life. Vastly different to his day-to-day work as a studio photographer, Richard explains that as the project progressed he looked forward ever more eagerly to re-engaging with the landscape of his birth: 'When I travelled home I would head straight for the mountains and back roads as it was there that I was likely to find the kind of images I was looking for.' ▶





Racehorses at Tramore beach, 1985.



Bringing home the coffin, Ballintlea, 1992.

◀ Consciously composed with a clear adoration for Ireland's spirit ringing throughout, at first glance these pictures could be seen as leaning towards the pastoral – an almost idealised version of country life. Asking Richard about the rather romantic approach he adopted, he says: 'I do like the idea of the beauty deriving from the picturesque and think at times my work leans towards the fine art principles of the 19th century pictorial photographers.'

Yet looking closer we see Richard doesn't shy away from showing the hardships and difficulties these people endured, or as he eloquently calls it: 'capturing the dark underbelly of Irish rural life'. The men and

'When I travelled home I would head straight for the mountains and back roads as it was there that I was likely to find the kind of images I was looking for.'

women's weather-beaten faces, their starkly furnished rooms with cavernous fireplaces and the isolated location of the villages all add to portraying the challenges they faced.

Although Richard felt compelled to record a way of life that was disappearing fast, it's remarkable how many of the images were taken during one of the most progressive

decades of the 20th century. The 1970s was a time of change, where pictures of public protests, rock 'n' roll and MG cars dominated. But here Richard shows a place harking back to a time akin to 100 years before, where people travelled by horse and cart and family gatherings consisted of kneeling down for evening prayer rather than sitting around a television. Highlighting the fabric of a marginalised society starting to unravel, Richard's photo-essay holds as much resonance now as it did when he took the first images.

To see more of Richard Fitzgerald's images go to richardfitzgerald.com

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Mike Gavin



32
B+W



Johnny Flynn

YOUR B+W

PORTFOLIO

We want to see the very best monochrome work on the pages of Black+White – submit your images and if they are published you win £50-£100 worth of goods of your choice from **THE IMAGING WAREHOUSE**. Turn to page 2 for full details.

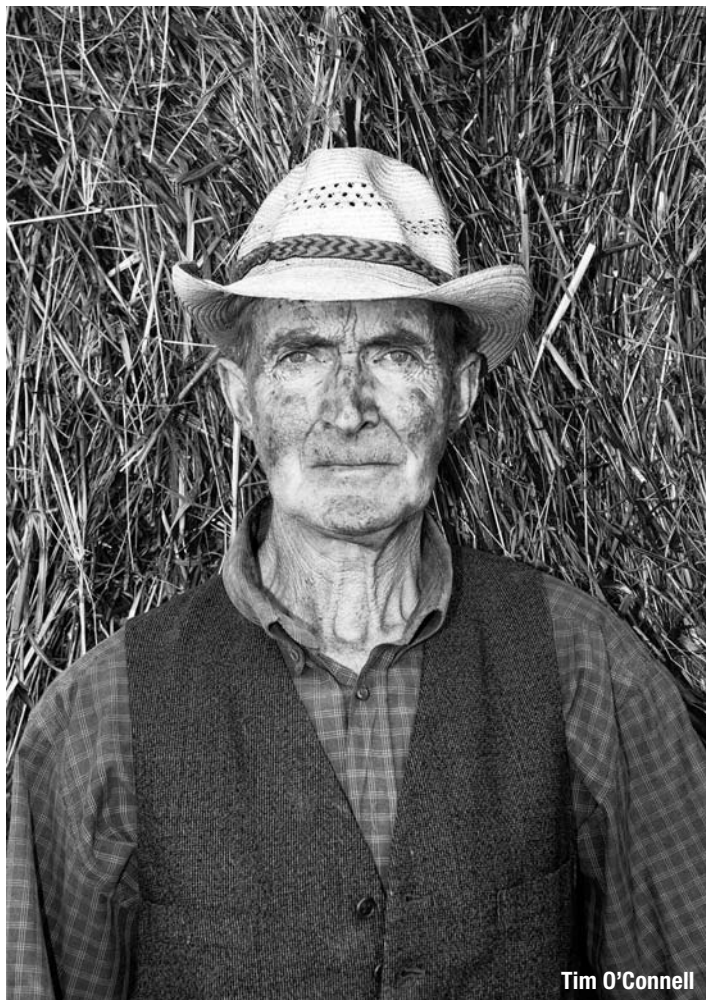
'Just after arriving in Ireland last year, I had the pleasure of meeting three extraordinary men, Tim O'Connell, Johnny Flynn and Mike Gavin. All farmers, they reminded me of the men in those old photographs of the American Dust Bowl and Great Depression, toiling through crisis after crisis.'

£100

DAVID POLAND

DAVID'S KIT

- ▣ Canon EOS 5D Mk III
- ▣ EF 24-70mm f/2.8L II USM lens



Tim O'Connell



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Tool rack



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NOELINE SMITH

NOELINE'S KIT

- ▣ Nikon D700
- ▣ 24-70mm f/2.8 lens



All images © Noeline Smith



£50

YOUCEF BENDRAOU

YOUCEF'S KIT
► Nikon Coolpix L2



© Youcef Bendraou



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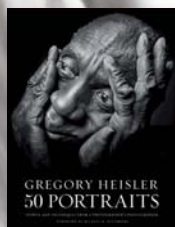
**The Imaging Warehouse, 1A Black Hill Industrial Estate,
Warwick Road, Stratford Upon Avon CV37 0PT.
Tel: 01789 739200**

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Jet**
www.permajet.com

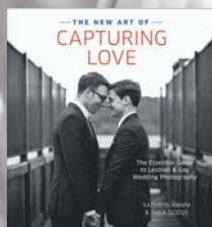
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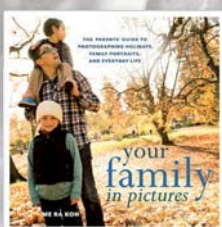
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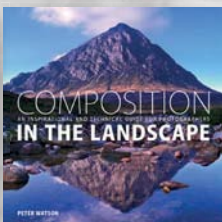
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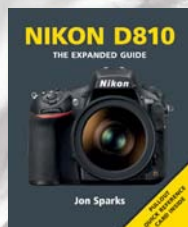
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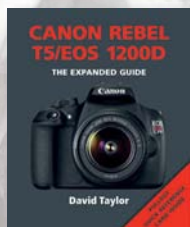
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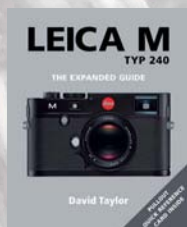
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INSPIRATION



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PHOTO PROJECT WINNER

This month's winner is **Geffrard Bourke** with his charming photo-story of Icelandic ponies that reveal their personalities and humour. Geffrard wins a £100 voucher from Hahнемühle. Turn to page 68 for our latest project.

All images © Geffrard Bourke

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FEATURE

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SILENT WITNESS

As a housing estate in London falls into ruin, its trees survive. For **Matthew Coleman** they represent a stability and permanence that does not exist in their surroundings. Lewis Bush reports on how acacias, goat willows and London planes take a stand.

All images © Matthew Coleman



'In recent years London has experienced a particularly pernicious form of change, as the price of property and the demand for housing has boomed, the city has experienced a glut of demolition and development.'

The life of a great city is one of continual contraction and growth, destruction and reconstruction. From grandiose rebuilding schemes to wartime bombing, the fabric and geography of a metropolis is constantly transformed. In recent years London has experienced a particularly pernicious form of change, as the price of property and the demand for housing has boomed, the city has experienced a glut of demolition and development. A great many buildings, some of historic note, have fallen victim to the wrecking ball.

From time to time large areas of city skyline disappear, to be refilled by plantations of cranes, among which

gradually rise the skeletal outlines of new towers under construction. Such is the pace of this change that it is not uncommon to pass through a part of the city that one has not visited for several months and find it entirely unfamiliar, the geography alien, and that only a few recognisable landmarks, isolated promontories of the past, remain to guide you.

One particularly contentious example of the redevelopment sweeping the city has been the former Heygate Estate at Elephant and Castle, constructed as social housing and completed in 1974. After years of debate and legal dispute, demolition of the vast estate finally began in 2013. Its destruction makes way for a new private development consisting almost entirely of housing outside of the bracket considered affordable

for the average Londoner. This is almost certainly beyond the reach of many of those who live in the local borough, which is among the city's most deprived.

Despite its popular reputation as an example of the worst aspects of post-war urban housing, the Heygate was also notable as a rare oasis of green in the area. The five monolithic blocks which made up the pentagonal border of the estate surrounded lawns, gardens, playgrounds, and offered a quiet respite from the pounding noise and dirt of the major roads that surround it on three sides. Over the course of several years up to its demolition, the Heygate was gradually cleared of its residents, who were 'decanted' – to use the euphemistic parlance of urban planners >





'Trees are primordial symbols with deep meaning. Most obviously they are a place of shelter, an essential of life and the primary source of contention on the estate and across a city where a growing number of people struggle to find an affordable place to live.'

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◀ and redevelopers – to new homes flung far across the city and beyond. Maintenance of the gardens ceased, the estate became dormant, and its nature was resurgent.

At around the same time Matthew Coleman began photographically documenting the estate's final years, and found his attention drawn to the semi-wild state of its fauna. In particular he began to focus on the many trees which date from the Heygate's construction when they were installed as small saplings. They have since grown to maturity – over 400 false acacias, goat willows, London planes, Norway maples and cherry trees, at least half of which are expected to be destroyed in the process of constructing the new development.

Coleman's decision to focus specifically on

the natural history of the estate as a means to comment on the wider changes taking place is not an injudicious one. Trees are primordial symbols with deep meaning. Most obviously they are a place of shelter, an essential of life and the primary source of contention on the estate and across a city where a growing number of people struggle to find an affordable place to live. Trees are rooted in one place, immobile and immovable, but as well as fixity the root symbolises unity in diversity, the many strands rising into the strong trunk, an apt metaphor for the heterogeneous former population of the estate. Lastly, deciduous trees, which almost all of those on the estate are, also echo the circle of life, death and renewal which all living things are subject to, and which even

the architectural fabric of the city appears to pay homage to through its unending rhythm of demolition and reconstruction.

▶ The emphasis on trees is also apt given the Heygate's origins and its ultimate fate. Like much post-war social housing, it appeared from the ruins of the Blitz, constructed as it was on the site of Victorian tenement buildings heavily damaged by enemy action. The bomb sites of the war proved to be fertile ground for a resurgent nature. In the aftermath of the Blitz, the English travel writer HV Morton noted the little flowers *Saxifraga × urbium*, better known as London pride, which were reputed to appear almost magically in the fire-blackened remains of the city's buildings. ▶







◀ Likewise the German author Heinrich Böll suggested that the size of the plants and grasses that spread rapidly across the enormous piles of rubble that remained of most German cities might give an observer some indication of the precise date of the destruction that had consumed the place.

Since so much social housing was constructed on former bomb sites, the random demolition of that war played an unintended part in giving rise to the London we know today. It is a city where rich and

poor live more or less side by side, and in which few areas can be said definitively to belong to one class or another. This process might now be said to be in reverse, as the economically and socially vulnerable who so often came to inhabit the ruin sites of inner London are gradually evicted to make way for foreign investors, and prosperous internal exiles, tired of life in suburbia and the Metrolands.

Coleman's photographs are not a direct response to the Heygate's destruction and

the scattering of its residents, but the trees themselves are silent witnesses to it, with the dust of the Heygate's obliteration perhaps even embedded in their growth rings. When construction of the new estate is complete and the Heygate and its inhabitants have been all but wiped away, the surviving trees will be a reminder of what came before. Landmarks perhaps for the traveller returning to an estate that he has not visited in some time, and which has since changed beyond all recognition.

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INSPIRATION

TRAVEL PHOTOGRAPHER OF THE YEAR

Here we showcase some of the best black & white pictures in this year's Travel Photographer of the Year competition. You can see all the winning photographs at the Royal Geographical Society in London from 24 July to 5 September. Check out the website at tpoty.com.



1

© Marsel van Oosten/www.tpoty.com



2

© Philip Field/www.tpoty.com



3

© Johnny Haglund/www.tpoty.com



4

© Sue O'Connell/www.tpoty.com

1. Deadvlei, Namib Naukluft National Park, Namibia, by Marsel van Oosten
2. Summit of Mont Gond, Haute Nendaz, Valais, Switzerland, by Philip Field
3. La Guajiara, northern part of Colombia, by Johnny Haglund
4. Jember Fashion Carnaval, Java, Indonesia, by Sue O'Connell
5. Vejer de la Frontera, Cadiz, Spain, by Neil Buchan-Grant
6. Mara River, North Serengeti, Tanzania, by Nicole Cambre



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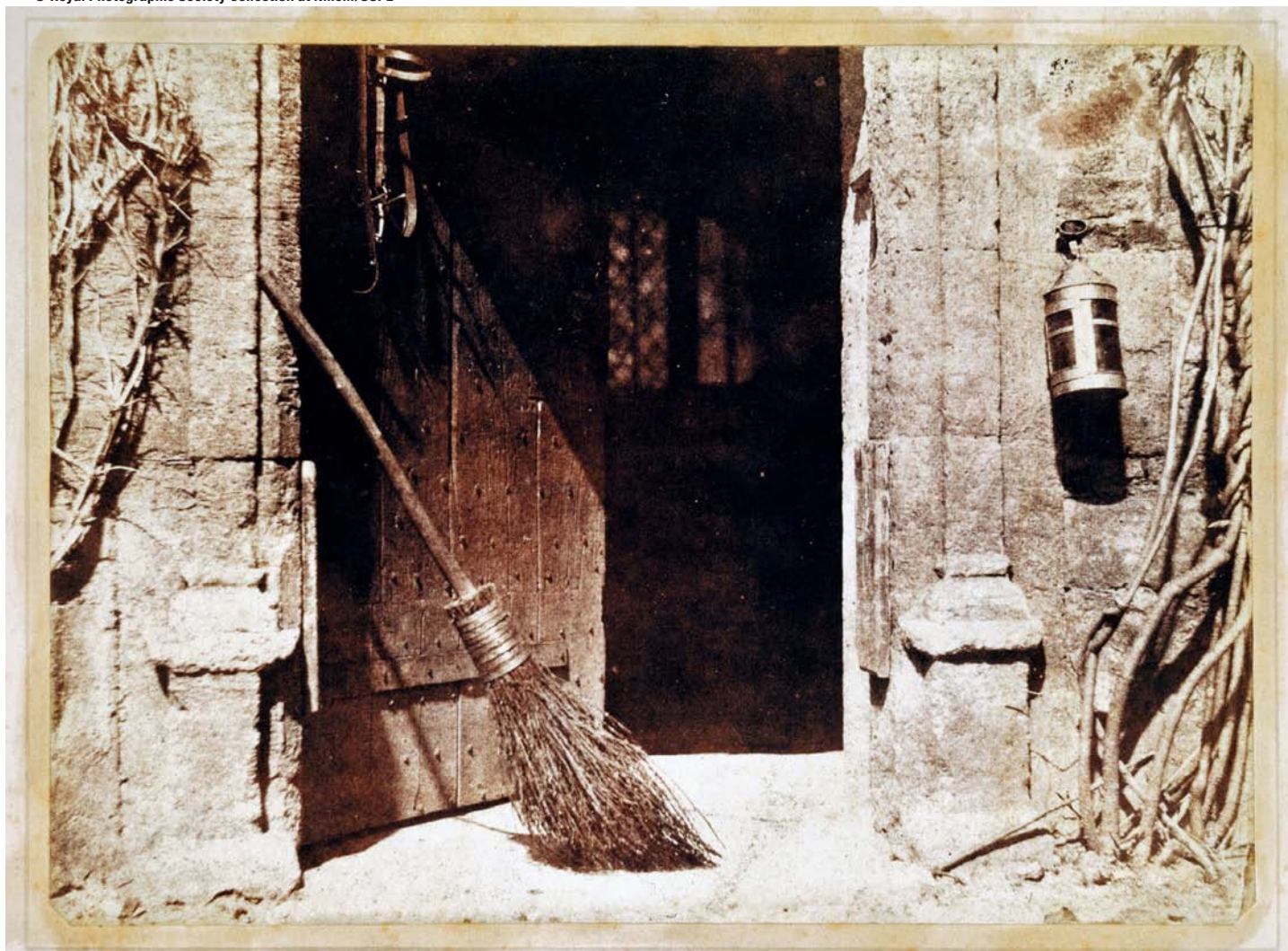
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LOOKING AFTER YOUR COLLECTION

Protecting your pictures from mould, insects and undesirable chemical reactions requires a little homework, says **Tracy Hallett**. By working out which materials have been used where, you can develop a solid preservation plan.

© Royal Photographic Society Collection at NMeM/SSPL



William Henry Fox Talbot, *The Open Door*, 1844. Salt print from a calotype negative – a highly collectable item.

When you've invested time, money and, more often than not, genuine emotion in a photographic collection, the last thing you want is for it to deteriorate due to poor storage and display decisions. In order to protect your acquisitions from mould, insects, rodents, undesirable chemical reactions and dirt, you need to undertake a little detective work. Each item in your collection has specific needs: an albumen print, for example, will require different treatment to a C-type

'If the glass becomes cracked, replacing it can be risky as the surface of a daguerreotype is so delicate that it has been likened to the wings of a butterfly.'

print, due to the materials and processes involved in its creation. So, before you put a preservation plan into action, you need to identify what you have, how it was made, and what it was made from.

A photograph consists of at least two

layers: the support and the emulsion (or binder). The support is the material that the image lies on (paper, metal, glass, plastic etc) and the emulsion is the solution that contains the dyes or metallic particles of platinum, silver, iron and so on that bear the image. The emulsion binds these light-sensitive materials to the support. You don't need a science degree to work out which materials have been used in your collection. If you know the type of image you own: dye transfer print, calotype, daguerreotype, then you are half way there.

If we take a daguerreotype, for example,

a little research tells us that this process was popular between 1839 and 1860, and the support is a silver-plated sheet of copper, giving the picture a distinctive mirror-like surface. Further digging reveals that the image is often placed behind glass, which is sealed with paper tape, and the whole thing is presented in a folding case covered with leather, paper, cloth or mother-of-pearl. If the glass becomes cracked, replacing it can be risky as the surface of a daguerreotype is so delicate that it has been likened to the wings of a butterfly. Removing the original tape can also reduce the value of the item significantly. On the flip side, leaving cracked glass in place can allow air to reach the surface, eventually tarnishing the image. In this instance, you need to call a conservationist (see page 53). This type of basic research can be carried out for your entire collection. By working out which materials and processes have been used, you can deal with each piece sympathetically, helping to ensure its preservation.

While some causes of deterioration will be unique to individual pieces, there are a number of common culprits. The first is careless handling. Fingers, no matter how clean they appear, can leave traces of oil, perspiration and dirt on negatives and prints, causing harmful chemical reactions. To prevent the emulsion from becoming damaged, it's important to wear gloves when handling each piece. Many people use 100% cotton gloves, without complaint, but nitrile gloves (used by the medical profession) are often preferable,

© Dusan Stulik



Conservationist Susie Clark doing a microscope examination of a Nicéphore Niépce plate at the National Media Museum.



Unknown photographer. Portrait of a woman, c.1950. Dye transfer print that would fit very nicely into a collection.

According to experts at the Northeast Document Conservation Center “the rate of chemical deterioration of most photographic materials doubles (approximately) with every 10°F increase in temperature”.

as they don't shed fibres. It's best to handle your collection as little as possible, and to keep all of your items in their original storage enclosures (see page 52). If you do decide to take your pictures out of their protective sleeves or mounts then make sure that any surface you use is completely clean and the room you view them in is free from environmental pollutants such as cigarette smoke, domestic detergents and cooking oils.

The next offender is excessive exposure to light. Any print or negative left in direct sunlight will sustain damage of some sort, but serious signs of ultraviolet radiation include discolouration of the support,

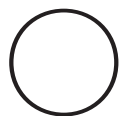
fading, yellowing of the emulsion and shifts in colour balance (where relevant). In extreme cases, prints can also become brittle. While direct sunlight is the most destructive source, fluorescent and tungsten lights also emit ultraviolet light, so they don't escape the blame entirely. To minimise the impact, keep light levels to a minimum and hang all your pictures away from direct light sources of any kind.

Another cause of deterioration is extreme heat. According to experts at the Northeast Document Conservation Center ‘the rate of chemical deterioration of most photographic materials doubles (approximately) with every >



Rufus Anson, Portrait of a young woman, c.1855.
A typical daguerreotype in its case.

< 10°F increase in temperature'. Excessive heat can cause colours to fade, dyes to degrade and the lighter areas of prints to turn yellow. When heat is combined with high humidity, mould and mildew start to thrive. Both of these organisms can scar the surface of prints, causing serious damage to emulsions. Extreme low humidity, on the other hand, can cause materials to become brittle, while print edges curl and emulsions flake.



Obviously, neither of these extremes is ideal and fluctuating between the two can cause a whole new set of problems.

Ideally, you should store your photographs at a steady temperature (conservationists suggest 40°F or less for contemporary colour work and 70°F or less for most other pieces) and at a relative humidity of 30-40%. But most of us don't have the space, money or desire to invest in expensive climate control equipment, so the best course of action is to keep your collection in a cool, dark, dry

place. In short, avoid basements, attics and garages, and keep pictures off the floor (insects such as silverfish and cockroaches enjoy the taste of gelatin and albumen, so don't make an easy meal for them), and don't hang anything you love in a bathroom or above a radiator.

Finally, we come to the issue of poor

© Dusan Stulik



Conservationist Susie Clark removing later framing materials from a Niépce frame.
This work was part of a Getty Conservation Institute and National Media Museum collaborative research project.

storage. You'd be forgiven for thinking that any kind of storage is better than none but, sadly, this just isn't the case. Choosing the wrong kind of mount, glass, sleeve, frame or envelope can have a devastating impact on your collection. Over time cheap adhesives can exude chemicals, rubber bands, paper clips and staples can leave harmful residues and glassine paper bags can become acidic.

Even if an item is labelled 'archival' it is imperative that you find out exactly what the manufacturer means by this (the term usually describes material with a neutral or slightly alkaline pH, but some retailers use it a little too freely). If you are in doubt, ask where a product has come from and how it was produced.

Most photographic materials can be stored in paper or plastic envelopes, folders or sleeves. Ideally these items should pass a Photographic Activity Test (PAT) before being considered suitable. The test assesses the likelihood of chemical interactions between storage materials and emulsions (see imagepermanenceinstitute.org). If an item does not state it has passed a PAT, don't automatically disregard it, because it might never have been tested. Only you can decide how stringent you want to be.

As a rule, paper enclosures should be acid and lignin free and can be alkaline buffered (which neutralises acid) or un-buffered. Whether you choose buffered or unbuffered paper will depend on the end use – modern colour work should not be stored in buffered enclosures, for example. Plastic enclosures can be made of polyester, polyethylene, or polypropylene (although plastic must not be used for glass plates, nitrate or acetate-based negatives). Try to avoid polyvinylchloride (PVC) where possible,



© Dusan Stulik



Silverprint archival box for storing prints – vital for their safe preservation. Print in box by Sharon Easterling of Downtown Darkroom.

as it's not considered chemically stable.

Regardless of whether you use paper or plastic storage, make sure that each picture has its own separate enclosure. Once all the pieces are safely ensconced, store them in acid-free boxes or folders. If your collection comprises mainly prints, consider storing them horizontally to minimise the risk of bending. Obviously, images with glass fronts (such as daguerreotypes) should be stored vertically to reduce pressure on the

'Insects such as silverfish and cockroaches enjoy the taste of gelatin and albumen, so don't make an easy meal for them.'

glass. Inspect your collection regularly for damage; if you notice one piece is beginning to deteriorate, isolate it from the others immediately.

If a photograph becomes seriously damaged, enlist the help of a conservationist. These individuals offer guidance on storage, display, restoration and even cleaning. In short, if you're not qualified, don't attempt to repair a picture yourself. If, after seeking expert advice, the item is found to be irreparable, don't be too disheartened; some chemicals are inherently unstable, and there's nothing you can do to force an image to outlive its natural shelf life.

FURTHER INFORMATION

American Institute for Conservation of Historic and Artistic Works (conservation-us.org) Conservation professionals dedicated to preserving the art and historic artefacts of cultural heritage for future generations. Website features notes and advice on finding a conservator and caring for your treasures.

The Daguerreian Society (daguerre.org) Knowledgeable team dedicated to the history, science and art of the daguerreotype. Great sections on identification and caring for your artworks.

Image Permanence Institute (imagepermanenceinstitute.org) Non-profit, university-based laboratory devoted to preservation research. IPI developed the Photographic Activity Test (PAT).

The Institute of Conservation (icon.org.uk) Non-profit organisation raising awareness of the cultural, social and economic value of caring for UK heritage. Website features notes and advice on finding a conservator and caring for your collection.

Conservation Services Ltd (paperconservation.co.uk) Specialist art restorers, concentrating on the conservation and restoration of graphic works on paper and historic photographs.

Northeast Document Conservation Center (nedcc.org) Specialists in the conservation and preservation of paper-based collections. Website features excellent advice on caring for private, public and family collections.

Sotheby's (sothebys.com) Photographic sales held in London (May), New York (April and October) and Paris (November). Special sales are held at other times of the year as appropriate.

Silverprint (silverprint.co.uk) The suppliers of all things photographic, including storage materials. The staff are helpful and knowledgeable. Visit their shop at 120 London Road, London SE1 6LF or buy online.

NEW YORK AT LAST

A two thousand mile round road trip on a Harley Davidson brings **Roderick Field** back to the Big Apple. It's time to feel the ground beneath his feet...and go in search of the sights and sounds – and the pictures.



All images © Roderick Field

INSPIRATION

From the only window, a blank brick wall stares back, just a yard away. The air conditioning rumbles and creaks like an old aircraft warming up for taxi. On the street below, the asphalt steams and sweats under the edging tension of bumper to bumper traffic. Horns blare and drivers yell in the sultry night. Three in the morning, downtown New York, Sunday. Our first night in the Big Apple.

The plan was to follow in the footsteps of

the great observers from Kerouac to Robert Frank, documenting the American Road trip as they each snaked across the land, snapping and scribbling while making progress one diner at a time. We chose a loop from New York City, up through New England, on to Montreal and Niagara Falls and finally back round to the metropolis again. My twist on the theme was to explore the routes and highways from the vantage point of a big fat Harley Davidson with my 18-year-old daughter, Maud, taking residence in the sumptuous pillion seat. I had visions of shacks and motels, endless roads converging in the distance, characters and style all-

American. The reality, though, soon stepped in: 2,000 miles hard motorcycling relegated photography to a poor cousin as the sheer windblown experience swept away any desire to record or interpret the trip. By the plodding rhythm of the V-twin engine, the demand became clear – be here now, in this moment.

It was with some sense of relief then to check into a SoHo hotel at the end of our trip's Chapter 1, park up the bike and know we might be still a while. The pace would now be dictated by our earthbound feet as we settled in and made ready to wander the wilds of NYC with big eyes and the camera at last to hand.





*'The pace
would now be
dictated by our
earthbound feet
as we settled in
and made ready
to wander the
wilds of NYC
with big eyes and
the camera at
last to hand.'*





B&W FILM SERIES:2

All images © Eddie Ephraums

In the second part of his series on shooting film, **Eddie Ephraums** faces up to the realities – the uncertainties, the complexities and the emotional demands that are all part of life with a camera that has no light meter or LCD screen...



I'm feeling perplexed. I'm writing the second part of this series on shooting with film before I've developed the films I hope to illustrate it with. What if they don't come out? They are the first two rolls of 35mm I've shot for many years and I took them with a 1931 Leica that I bought recently. I don't even know if the camera works. If I put my ear to it, all the lovely sounding mechanical shutter speeds seem about right, but it's a pre-rangefinder model

BUNTY'S COTTAGE

Photography is a two-dimensional medium but, working with film, gives it another, physical dimension. When the screen is turned off, where do digital images exist? Here, the image was shot with my 1931 Leica. The negative was photographed with a digital compact and inverted. The 'grain' is in fact digital noise.

and the focusing distance has to be estimated, then manually applied to the lens. So, will any of the pictures be in focus? That also depends on how good I am at working in 'old' numbers – the lens barrel is marked in feet. As for getting the exposure right...

The tiny aperture ring is very imprecise and there is no metering. So, I've been relying on my pre-digital, somewhat faded, ability to judge the light without a meter. Who said photography is fun? It is! Using film is such a heady cocktail of uncertainty

and anticipation that it infuses photography with hope: I hope that my films will come out; I hope the images will look as I remember them – or better; I hope to print them without Photoshop or Lightroom to rely on. Am I right to think that digital lacks hope? Shooting film again has made me more aware of what photography really means to me. It's funny, not knowing how the two films will come out has actually created a strong sense of knowing. >

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THE PHOTOGRAPHER ALLAN JENKINS
Allan still works with a large format 10x8 film camera, producing giant cyanotype prints. This chinagraph marked-up contact sheet gave me such a sense of connection between his very hands-on way of working and the hands-on process of marking up a film contact sheet, that I decided to make my contact print itself the image. The result is a more layered picture, as much about process, as about Allan's work.



ADRIAN AND FUDGE

This picture of my photo workshop business partner and his dog is one of the first I shot with my 'new' Leica. Not bad for an 84-year-old camera, except the slight light leakage (faint banding in the sky) needs fixing. I was drawn to the humour of this dog-on-a-plinth scene. Adrian jokes that Fudge is the real boss in his family.

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B+W

So what if the pictures don't come out? Putting the needs of this article aside, I don't mind if the films are blank. Photography is very different for me these days. It's gone beyond results and has evolved into a process – a practice – of focusing on life. Call it a meditation or a practice in mindfulness. Handling my lovely, well-worn, old Leica has also focused my attention, not just on what I'm seeing, but how I see and how I feel about my subject: about life.

Making physically real, analogue images is such a whole-body and emotionally engaging process: loading, developing, cutting up and contacting the film, marking up the images to print, then loading the negatives into the scanner or the enlarger, and working through all the other physically involved stages to get to the final print. Even then, there are no guarantees that the latent images will come out as intended, although the process of working towards them makes a lasting impression.



MY 'NEW' 1931 LEICA CAMERA © ANGELICA LEVY EPHRAIMS

I asked my daughter Angelica to take a picture of me using the camera. As a 12-year-old she doesn't get film, but she does get the concept of being paid to take a publishable picture (what happened to royalty-free images?). The retro look to this image, although made digitally, is very much grounded in the days of film.

Unlike digital, there is no history button to undo mistakes, or to be wise after the event. Analogue photography is a lesson in life. Talking of which,

I've just developed the films. They've come out! But most of the images are very average. What could I expect after just two rolls of film? It took me 400+

frames to inhabit the mindset of a Leica Monochrom digital camera I was recently loaned. All photography takes practice – it's a continual practice.



Photo: Eddie Ephraums

A spread from Malcolm Raggett's *The Forgetting*,
shot locally, printed and bound at the studio.

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A DIFFERENT POINT OF VIEW

Shooting from an unusual vantage point will inject energy and impact into your images. It takes a little ingenuity and maybe some climbing or crawling, but the end results will be worth it. **Lee Frost** explains.

The vast majority of photographs are taken with the camera at eye level – so usually 5-6ft off the ground, unless you happen to be particularly tall or short. The resulting images tend to record the world as we see it, from where we see it – all very nice, but hardly original or exciting. So why not throw off the shackles of convention and try something different for a change?

Experimenting with alternative viewpoints is a great way to create images that are refreshing and exciting because it allows us to capture scenes and subjects in a way we're not used to seeing them. When I'm on location I make a habit of seeking out unusual vantage points. If there's something to climb up on for a higher view I'll generally climb it and wait to be told to get down. If there's an open window or a roof terrace, I'm too inquisitive not to take a look. I'm also happy to get my knees dirty by dropping down low for a snail's eye view. Even a slight change compared to the norm can completely transform the juxtaposition of the elements in a scene and the composition of your photographs.

'If there's something to climb up on for a higher view I'll generally climb it and wait to be told to get down.'

High viewpoints are more exciting than low because the options are greater and the higher you go, the more interesting the world looks.

Climb on to a chair or wall and the change in viewpoint can be enough to make a difference – especially when shooting landscapes. Shoot from the top of a tall building and you can look down for a true bird's eye view where humans look like ants and cars like toys, while the view you get from a hot air balloon or aircraft will take your breath away.

If you're shooting locally, you may know of places that offer high viewpoints – the roof of a multi-storey car park, a church tower, a balcony or bridge. It used to be possible to get on to the roof of office



CITY OF ARTS AND SCIENCES, VALENCIA, SPAIN

Shooting from a low angle with a wide lens causes converging verticals that add tension to a composition. The lower, wider and closer you go, the more pronounced the effect.

Canon EOS 5D MKIII with 12-24mm lens at 19mm, 1/320sec at f/11, ISO 200, polariser



HAVANA, CUBA

Shooting this scene from above rather than at ground level has produced a far more interesting image. Taking it involved hanging over a precarious balcony from the floor above.

Canon EOS 5D MKIII with 50mm lens, 1/100sec at f/3.5, ISO 1600

blocks and other high-rise buildings with permission, but health and safety laws make it almost impossible these days. 'More than my job's worth mate,' is the response you're likely to get. Saying that, it's not what you know but who you know, so if you have friends in high places, you may be able to get to them yourself.

Outside the UK, check out the postcards, read guidebooks and ask locals if there are any high buildings to shoot from. You may find that rules are more relaxed, or that no one takes any notice. I've sneaked inside empty buildings on numerous occasions, and ignored 'No Entry' signs to see what's at the top of a staircase. I also ask locals if I can go >



DUNGENESS, KENT

Including the out of focus hull of another boat in the foreground gives this shot an unusual twist, as well as directing attention towards the smaller boat in the distance.

Canon EOS 5D MKIII with 70-200mm lens at 200mm, 1/1600sec at f/4, ISO 200

◀ up to their balcony or roof – sometimes I'm invited when they see my camera because they know they have a great view – or I wander into hotels I'm not staying in and take the elevator to the roof terrace! Worse case scenario is that you have to buy a drink, but it'll be worth it if doing so also bags a great view.

The type of shots you get depends firstly on how high up you are and also which lens you use. For sweeping views, use your widest lens. Mine's a 15mm Sigma full-frame fisheye, though I prefer my Samyang 14mm prime or the 16mm end of a 16-35mm zoom on a full-frame DSLR. At that focal length you only have to be a few storeys up and the perspective is amazing – just zoom out and look down. Verticals diverge so tall buildings appear to be toppling over, the horizon curves, you can see for miles and the images you produce are worlds apart from anything possible at street level. Often you need to shoot handheld from tall buildings and monuments as tripods aren't allowed. But that's not a problem



TOWER BRIDGE, LONDON

Move in low and close to any large structure with a wideangle lens on your camera and great shots are guaranteed due to the way perspective and scale are exaggerated.

Canon EOS 5D MKIII with 17-40mm lens at 17mm, 1/125sec at f/11, ISO 100, polariser



SAN GIMIGNANO, TUSCANY, ITALY

This aerial view of the beautiful San Gimignano was shot from the top of one of the town's tallest medieval towers. Using a wide lens causes diverging verticals, which adds impact to the composition.

Canon EOS 1DS MKIII with 17-40mm lens at 17mm, 1/160sec at f/8, ISO 100



BEXHILL-ON-SEA, EAST SUSSEX

This unusual abstract was created by sitting on the floor directly beneath an art deco spiral staircase in the De La Warr Pavilion and looking straight up. The ball in the centre of the frame is a glass light shade at the top of the stairs.

Canon EOS 5D MKIII with 17-40mm lens at 17mm, 1/60sec at f/18, ISO 800

because with everything in frame quite a distance from the camera, you don't need lots of depth of field and can shoot with the lens wide open if necessary and still record everything in sharp focus.

Something else you'll notice when shooting from high viewpoints is that patterns present themselves more readily – tables and chairs outside cafés, car parks full of vehicles, crowds of people in busy streets and squares, the tiles and slates on rooftops – patterns are everywhere, and much easier to spot when you're looking down. Use a telezoom lens to make the most of them, zooming-in to fill the frame and exclude unwanted detail. >

'Climb on to a chair or wall and the change in viewpoint can be enough to make a difference – especially when shooting landscapes.'



NAMIBRAND, NAMIBIA

Aerial photography provides a totally different perspective on the world below and allows you to see things that aren't obvious or even visible at ground level – such as the pattern of 'fairy circles' seen here. I took the shot from a hot air balloon.

Canon EOS 5D MKII with 24-70mm lens at 24mm, 1/4000sec at f/3.5, ISO 400

◀ If heights aren't your bag, then maybe low viewpoints will be more suitable. No worries about falling off when your feet are on terra firma – or some other part of your body!

Some photographers seem to spend half their life stretched out on their belly or back in an attempt to get a different view. For nature photographers it's often unavoidable if the subject is low to the ground, but for any kind of urban photography getting down low and shooting from a worm's eye view can produce fantastic results.

Get down low and look up the front of a tall building to create dramatic converging verticals – the wider the lens, the stronger the effect. Do the same in a flowerbed, using your widest lens from close range to capture the blooms against the sky – daffodils and tulips are ideal for this, and should be showing themselves soon. Telephoto lenses aren't so useful when shooting from low viewpoints as they magnify the subject and compress perspective, so the sense of being low down isn't so obvious. But wideangle lenses make a meal of it by stretching



HAVANA, CUBA

Architecture is an ideal subject for low angle photography – crane your neck to capture the view above your head or place your camera on the ground facing directly up. This image shows the beautiful interior of Havana's National Theatre, still immaculate after 60 years of neglect.

Canon EOS 5D MkIII with 17-40mm lens at 17mm, 1/125sec at f/11, ISO 200



I noticed this huge old flyover while wandering along the Malecon in Havana. Shooting from beneath it with an ultra-wide lens produced a dramatic perspective, while exposing several frames then merging them with HDR software allowed me to record the fantastic patterns in the weathered concrete.

Canon EOS 1DS MKIII with 17-40mm lens at 127mm, various exposures at f/13, ISO 100



BANGKOK, THAILAND

I found this high viewpoint over downtown Bangkok while exploring my hotel and returned at dusk to capture the scene. A fisheye lens not only allowed me to cram a lot into the shot, but also distorted the buildings to add interest.

Canon EOS 5D MKIII with Sigma 15mm fisheye lens, 20 seconds at f/11, ISO 200

perspective and distorting shapes – plus the extensive depth of field you get at small apertures such as f/11 or f/16 means you can get up close and personal with nearby subject matter but still achieve front to back sharpness.

If you don't want to get your knees dirty, just hold your camera low to the ground and use live view on the rear screen to aid composition – cameras with flip-up rear screens are ideal because the camera can literally be resting on the ground but you'll still be able to see exactly what the lens is seeing. Alternatively, just wing it. That's what I do – if I can't get myself low enough then I just hold the camera low, or lay it flat on its back pointing up, take a shot, check it on the preview screen, make any adjustments and shoot again. It's actually quite good fun shooting blind because you never quite know what you'll end up with.

'Get down low and look up the front of a tall building to create dramatic converging verticals – the wider the lens, the stronger the effect.'



YANGON, MYANMMAR (BURMA)

The massive distortion introduced by a fisheye lens is ideal for adding a creative twist to the occasional shot, though you should use it sparingly as the effect can become rather clichéd.

Canon EOS 5D MKIII with 15mm fisheye lens, 0.6sec at f/11, ISO 200

Between these extremes of shooting from high and low viewpoints there are other creative avenues worth exploring.

One is to dispense with keeping the camera level and experiment with jaunty angles. Action photographers often do this to add drama, but you can try it with any subject – just tilt the camera to one side or the other and see what a difference it makes when shooting buildings, cars, people, abstracts, close-ups...

Another is to explore the subject from different angles – instead of shooting the front view, move to the side, or get behind it. While you're at it, look for ways to frame the subject, or partially obscure it with another feature closer to the camera so the images you produce are less obvious. Reflections can work well too – instead of photographing a building, say, look for its reflection in a window, puddle or mirror.

It's all about thinking laterally rather than literally. Once you get into the habit of looking at the world from different viewpoints and angles, all sorts of creative doors will open for you. Walk through them – you never know what's on the other side!



PHOTO PROJECT 19:

PHOTOMONTAGE

When was the last time you scanned a fish? If you want to contact your inner surrealist, then explore the techniques of glue-free photomontage in **Tim Daly's** latest photographic project.

Back in the 1930s, artists such as John Heartfield and El Lissitzky first took up the idea of mixing and merging different photographs together to create work unlike anyone else at the time.

The secret of effective montage lies both in the choice of source materials and the combination of these elements into a brand new image that is better than the sum of its parts.

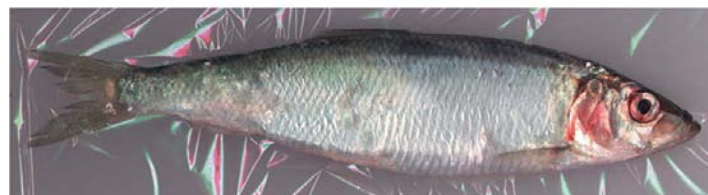
Although there are still plenty of reasons to make a photomontage with paper, glue and a scalpel, the digital route

offers much more flexibility. Yet blending together different elements is not easy, as one of the hardest editing tasks is to create an accurate selection edge of a complex shape. There are many tools in Photoshop that offer quick-fix solutions to this problem but all are at the expense of high quality.

For this project we are going to make a new image that has been constructed out of two or more different sources and we are going to use Photoshop's Pen tool to create razor-sharp cut-outs.

SECTION 1: CONCEPT IDEAS

Choose one of these starting points to plan your montage project. Remember, you can use any kind of material as long as it can be scanned or easily shot.

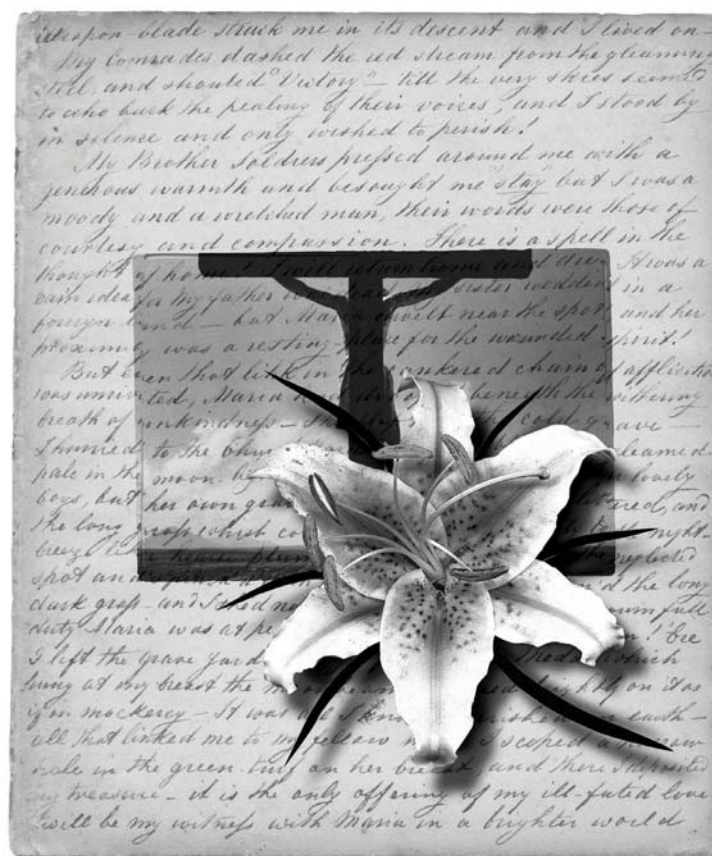


1 SCANNER STILL-LIFE

Flatbed scanners can scan the underside of any three-dimensional object just like a photocopier can make an image of your hand. Surprisingly, most sensors can record objects within a plane of about two inches from the glass.

Scanner plate glass is easily damaged on contact with hard objects, so cover it first with a sheet of ultra clear acetate. With the lid open or removed altogether, pick the most interesting facet of the object and place it face down on the glass. Next drape a large sheet of white paper over your object to prevent ambient room light from confusing the 'exposure'.

Scan at 300ppi in RGB mode, like this before and after example of a scanned herring! These scans are perfect for editing in montage projects.



2 TRAVEL MONTAGE

Imagine being able to assemble your collected keepsakes from a recent journey together in one single image. Printed papers, ephemera and even camera images are all possible ingredients to consider.

Many inspiring journal books such as Bill Burke's *Mine Fields*, combine fragments of found matter with his own writings and photographs, making an end product that is more atmospheric than images alone.

In this example, the flatbed was used to capture a sheet of writing paper and separate flower and squeezed in between is a camera-created image taken on location.

INSPIRATIONAL QUOTE

'Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. In any case, always remember what Jean-Luc Godard said: "It's not where you take things from – it's where you take them to" – Jim Jarmusch



3 THE BEAUTY OF THE COMMON TOOL

Walker Evans' now famous still life spread for business magazine *Fortune* was created with the concept of revealing the innate visual qualities of mass-produced hand tools.

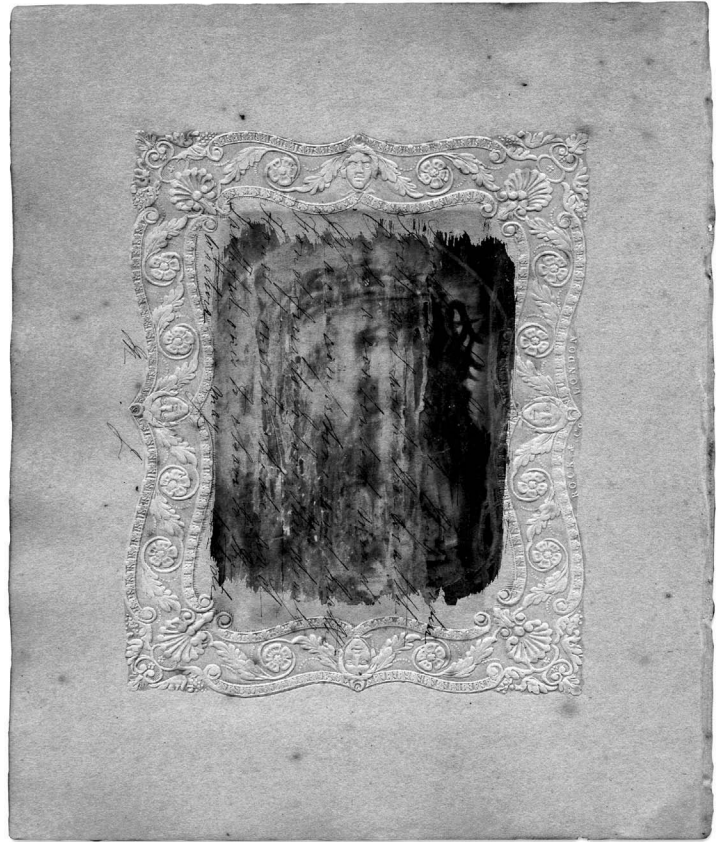
This example, created by scanning a piece of aged and textured pine, was combined with a scan of a simple hand tool bought at a boot sale. Both objects were layered up in Photoshop. To create the sense of lighting and 3D space, a simple Photoshop Drop Shadow was made around the right hand edge of the hammer.

'Printing on to textured non-inkjet papers is a fascinating way of introducing an extra element to your work, but you can also mimic this effect by scanning and layering, as this example shows.'

5 THE OVERPRINT

Printing on to textured non-inkjet papers is a fascinating way of introducing an extra element to your work, but you can also mimic this effect by scanning and layering, as this example shows.

Start with a piece of scanned vintage faded wallpaper and blend in another image on top. The collision of shapes is really essential for making this work, so you'll need to experiment with placement as well as scaling your sources up and down to fit together.



4 PERSONAL JOURNAL

Digital images are largely texture-less, so apps such as Instagram have become a popular way of roughing-up such smoothness. However, simple montage is a great way to do this too.

In this example, a flatbed scan of a page from a vintage French book is combined with a photograph which has had its edges roughed up. By resizing the image, it was easy to make it fit into the ready-made border. Look at photographer Simon Larbalestier's excellent project *Pixies Familia* – a contemporary reworking of his famous Pixies album cover in a highly textured album.



SECTION 2: USING PHOTOSHOP'S PEN TOOL

The Pen tool is the best way of making a professional job and your results can be permanently saved for future use too.



1 GETTING PREPARED

Open your scanned object image and zoom in until you are viewing it at 200%. Next, position your non-mouse hand over the spacebar, alt/option and control keys on your keyboard to take advantage of keyboard shortcuts.

Pick the Pen tool from your palette and start clicking points slightly inside your desired shape. Always work slightly inside the edge as this will prevent any stray and unwanted background pixels from appearing inside the selection.

As you come to the edge of your image window, press and hold the spacebar down and move to another part of your image without changing tools. If you are new to the tool, keep the History palette on your desktop so you can reverse out of a mistake if need be.



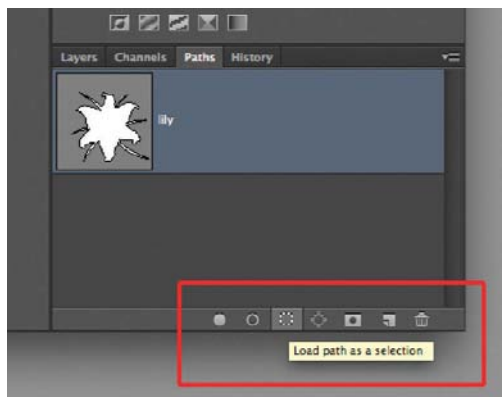
2 DEALING WITH CURVES AND LINES

Straight lines are easy to plot with the pen tool, but as you encounter a curve, you need to work differently. At the start of the curve, click hold and drag your cursor to create a Bézier handle (it looks like a baton), then repeat the process at the end of the curve. To modify the line, there's no need to change tools, but press the Alt (Win) Alt/Option (Mac) and drag the Bezier handles until the shape looks right. Let go of the keys and you are free to resume plotting the path.

For making angled corners where only one half of a Bezier handle should move, press the Alt key and click on the handle required. Make a fully enclosed path by joining the final point to the first point.

SECTION 3: LAYERING AND BLENDING

For creative montage projects, images are best arranged and assembled in different vertical stacking layers – think of them like a pack of playing cards.



3 SAVING AND MAKING PATHS INTO SELECTIONS

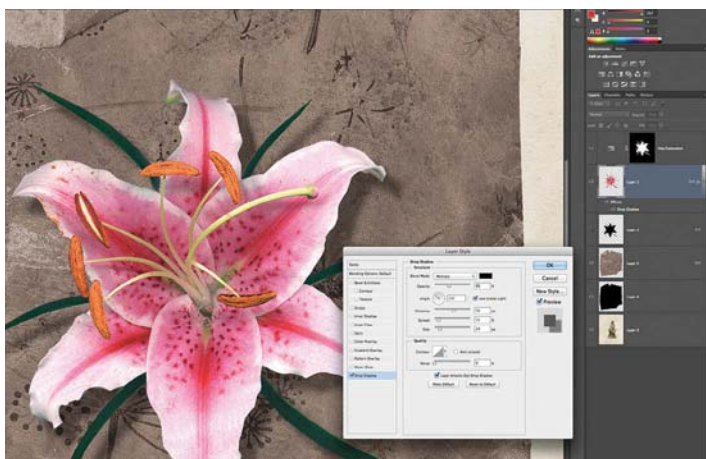
Next open your Paths palette and double click the Work Path icon, which will show the shape you have just created, then save your work using a recognisable name. Your pen tool selection has now been saved as a vector Path.

Now click on your saved Path icon then select Load Path as a Selection, from the bottom of the palette, as shown. The dotted moving ants of a selection area will now appear around the shape you've been working on. To cut it out do Edit>Copy then Edit>Paste into your montage.



HOW LAYERS WORK

The principle behind layers is simple: all elements of your project are best kept separate so you can make changes at any time in the future. The downside of using layers is each extra whole layer increases your file size. Think of layers working like separate image documents stacked on top of each other. These can be shuffled back and forth and even cut into stencils, allowing underlying details to appear through the gaps. The layer at the top of the pallet is the uppermost in the stack, as shown.

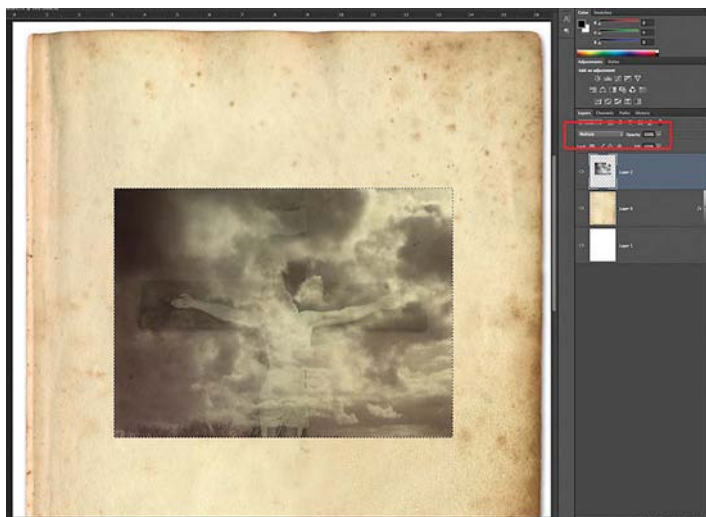


MAKING DROP SHADOWS

To make your individual elements appear to be floating over a scanned background, you'll need to select the cut-out layer first. Next do Layer>Layer Style>Drop Shadow, as shown. Play with the Distance slider to give the illusion of depth, then soften the shadow using the Size and Opacity sliders.

If the shadow doesn't seem to be sitting in the right place, with the Layer Style dialog box still open, simply place your cursor into the image and click drag to move the shadow by hand.

All Effects are referenced in the Layers palette by an 'fx' icon on the specific Layer they are linked to and can be re-edited in the future like any Adjustment Layer.



USING LAYER BLENDS

The Layer blending modes offer an exciting way to create effects without using selections or menu commands. The blending mode sets off a kind of chemical colour reaction between adjoining layers and can create mixtures between positive and negative within the same image. Results are entirely based on the nature of your originals and, unlike filters, will not create the same identical effect every time.

For see-through effects that allow the texture of your background scans to mix with your overlaid images, try using the Multiply blending mode. As this example shows, the Multiply mode is actioned in the Layers palette and removes the white element of your layer, leaving any underlying bright areas to show through.

INSPIRATIONAL ARTISTS

Julie Cockburn juliecockburn.com

Simon Larbalestier simon-larbalestier.co.uk



PROJECT OUTCOME

Aim to create a single montage from one of your chosen themes and print this out. This example used different elements: a fish, a spanner and a piece of textured background paper. The shadows were drop shadows created from the scanned flower and copied across.

SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures. You could win £100 voucher from Hahnemühle.

Send them to: Photo Projects, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN. Full submission details on page 2.



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TESTS AND PRODUCTS

All pictures © Andy Luck

Nikon's new flagship DSLR looks almost identical to the Nikon D800 and D800E that precede it, but that's something owners of the previous models will probably not complain about – if it ain't broke, why fix it?

The grip is very slightly reshaped to be a little deeper, but aside from a few other minor button changes, the D810 is very similar, ergonomically and operationally, and just as effective as the previous cameras, though subtly and significantly improved in performance. With excellent construction, dust and weatherproofing, it feels just as bulletproof too!

Inside however, a new 36.3Mp full-frame sensor and the Expeed 4 processor from the D4S noticeably improve the slightly slow behaviour of the previous models. Interestingly, Nikon have added a small 9Mp sRAW file option borrowed from the D4, for those not wanting to handle large file sizes.

Nikon has also completely



NIKON D810

With a re-designed FX-format 36.3Mp sensor and a huge ISO range, the Nikon D810 promises a performance that will outstrip its predecessors. **Andy Luck** reports.

NIKON
D810
£2,699.99
body only

removed the optical low-pass filter in the sensor with this iteration and claims this results in the highest image quality in Nikon's history. I am sure they are right – the overall IQ, the tone

and pop of images taken with this camera are very impressive indeed, right up with what would once have been considered medium format quality.

The first thing I noticed on

handling the new camera, however, was just how quiet it was. The shutter now has a delightful precision 'snick' to it, instead of the substantial 'clack' the old model's shutter made!



NY Musical and Dramatic Academy student Anna Carslaw models a Di Gilpin Angel bonnet. Despite the total absence of a low pass filter on the D810, I never found any signs of moiré or aliasing in any of the many fashion shots I took.

Nikon D810 with 105mm lens, 1/500sec at f/3, ISO 800



Sir Christopher Wren's Fountain Court at Hampton Court. With a good lens, the amount of fine architectural detail the D810 can capture is phenomenal.

Nikon D810 with 25mm Zeiss Distagon lens, 1/250sec at f/8, ISO 140

Also, there is a new Q setting on the left side drive-mode dial which really is significantly quieter still and a Qc, (for Quiet Continuous), that is very effective for situations where both speed and discretion are needed. The group of buttons on top of the left control dial also now include metering mode selection, which was on the right on the old models; a minor improvement, but one that helps to reduce clutter.

Speaking of speed, the continuous shooting rate has also improved with 5fps in FX format and 7fps in DX format, which result in 15.3Mp size images!

The viewfinder seems brighter and clearer, making composition more enjoyable and MF much easier. For AF, the Multi-CAM 3500FX, 51-point AF system (again as per the D4S) gives the D810 a new Group Area AF mode for improved tracking against distracting backgrounds and it feels much snappier and more responsive. Fifteen cross-type sensors in the centre of f/5.6 or faster, and 11 with aperture of f/8 ensure a wide range of compatible lenses have great accuracy.

ISO of 64-12800 (expandable from 32 to 51200), is not just impressive in flexibility, but also in the way the new sensor/processor combination keeps noise at higher sensitivities under control despite the lack of low pass filter.

The 3.2in, 1229k dot LCD monitor also makes it easier to see just how good the new IQ is when out in the field, but it is a great pity that unlike the recently released and lower spec'd D750, the D810's screen is not articulated.

Thankfully however, the D810's shutter noise and mirror slap have been effectively reduced compared to the D800/E and an electronic front-curtain feature added to reduce image shake and internal vibrations during exposure, which will help to make best use of all the micro-detail of those 36 million pixels.

Despite all the new power



- LIKES
- ▶ Big and bright optical viewfinder
 - ▶ Peerless stills IQ
 - ▶ Rugged dependability
 - ▶ Responsiveness
 - ▶ Greatly improved AF
 - ▶ Quietness

- DISLIKES
- ▶ A little heavy and bulky
 - ▶ Pity there is no 4K video

hungry improvements, battery life with the EN-EL15 battery, claimed for up to 1,200 still images on a single charge, seems consistent with my experience.

Finally, the video and audio recording shortcomings of the D800/E have largely been attended to in the D810 with what are claimed to be broadcast-quality FX and DX formats at 50p/60p frame rates. Problems that afflicted the old



Chestnut mare. I really liked the way the D810's sensor handled light with great dynamic range and subtle tones.

Nikon D810 with 600mm lens, 1/500sec at f/8, ISO 500



TECHNICAL SPECIFICATIONS	
Price	£2,699.99
Camera type	Full-frame DSLR
Sensor	36.3Mp CMOS sensor 36 x 24mm
Image processor	Expeed 4
Viewfinder	100% coverage
Shutter speeds	1/30sec to 1/8000sec
AF	51 point Multi-CAM 3500FX sensor
Max frame rate	7fps
ISO	32 to 51200
File types	Raw (L), Raw (S), Jpeg
Power	Battery EN-EL15 battery
Movie mode	HD 1080/60p
LCD Screen	3.2in, 1,229,000 points
Live view	Yes
Flash	Built-in GN39 with remote commander mode
Connections	SS USB 3.0 Micro-B connector, Type C HDMI connector, Stereo mini-pin jack
Size	146 x 123 x 81.5mm
Weight	980g with battery

models of noise, moiré, and false colour do genuinely appear to be improved and the D810 provides a very nice HD picture.

Clean HDMI out with simultaneous capture to the camera card and an external recorder is now also possible. In addition, zebras and new clarity and flat settings in picture control all help with the pro-orientated video credentials.

There is also a new live view split screen zoom which is very handy for checking focus in different areas of an image. These are all moves in the right direction, but recent cameras like the Panasonic GH4 with 4K video capability direct to the internal card have moved the standards quite a bit higher than the D810's capabilities in terms of video capture.

VERDICT

The improvements Nikon have applied make the D810 quieter, faster, sharper and more video friendly. The sum of these advances adds up to much more than just an interim cosmetic update. The D810 provides not only unmatched full-frame 35mm resolution, but it is also now a supremely competent all-rounder thanks to the greater operational speed.

RATINGS	
▶ HANDLING	98%
▶ PERFORMANCE	98%
▶ SPECIFICATION	98%
▶ VALUE FOR MONEY	96%
97.5% OVERALL	

THE SMART GUIDE TO PHOTOGRAPHY

Giving your photographs flair with just a touch of flare is as easy as buying an app, says **Tim Clinch**. The art, as ever, is not to overdo it – and never, never explain...

As a young photographer I spent inordinate amounts of time trying to avoid flare. Back then it was the enemy, to be avoided at all costs as it was considered slightly amateur.

These days two things have happened. Firstly, with the amazing quality of lens coatings, it's almost impossible to get flare and, secondly, if you do get any flare in your pictures it's painfully hip (there are even apps that allow you to add flare when there wasn't any, but we'll come to that later).

The lenses on camera phones are no exception. With my iPhone 5s I find I can shoot straight into the sun with almost no problem. If there is any flare it's kinda nice, and I think it's something to be encouraged. Strong shadows and silhouettes always look great. I can sense a frisson of indignation

running through you and hear harrumphing from the purists when I suggest adding flare, but sometimes it can work.

One rule that is important to remember in any photography, but particularly in mobile photography, and particularly when you have used apps or treatments, is to resist the temptation to explain too much

– to tell the viewer how or why you arrived at your chosen image. Remember, only you will have seen the original and only you will know what you have done to achieve your result. There's a large contingent of photo enthusiasts online who will dismiss a photo straight away if they find out it was taken with a smartphone, so why give them ammunition if you like the picture?

Mobile photography does not have to stand out as 'mobile photography'. The best of it should stand out because it's good. So, if using the tools available in 2015 to improve your images works, then do it. Remember, it doesn't matter if you used a filter or an iPhone. It doesn't matter if you used post-production or a clever new app. No-one cares. We care if you used your imagination and your heart.

THE PICTURES

Pictures 1, 2, 3 and 4 show flare added. Obviously don't add flare where it simply wouldn't be, or it will just look weird. Flare comes from the sun! Picture 5 is exactly as it was shot with very minimal flare. I like it as it is and have not added anything.



TOP TIP

I find the most common mistake that people make when taking pictures with their mobile phones is not using the two things that most of us have at the end of our legs: our feet. And, while not wishing to sound too much like the 'foot bone connected to the leg bone' song, our legs are connected by our knees, so move them! Both of them!

Walk about, bend your knees, stand on a rock, lie on the ground. In fact, do anything to get a different perspective.

So many times I see the camera phone whipped out of a pocket (which, incidentally, is full of fluff – so clean your lens), held up to the eye and popped straight back in the aforementioned pocket. **MOVE!** And the light? Not perfect? **MOVE!** Walk around your subject. Move your subject. **MOVE!**

You've almost certainly got live view on your device so, while you're moving around, use it. It's a brilliant aid to composition.



THREE APPS

1 The best app I've found for adding flare (and the one I used on these pictures) is *BrainFeverMadia's LensFlare*. It's a well thought out and designed app that really works. The most important feature is the ability to control the amount of whichever flare effect you choose. Crucially, as with all apps, don't over-do it, especially when first using it. Remember – less is more!

If you like this app, you might like to try the same developer's *LensLight* which cleverly adjusts lighting effects. Both are available at the app store.

2 Motion Blur is another effect which can be fantastic. The newly updated and re-released *Slow Shutter Cam* by Cogitap software is a great solution as long as you use it with subtlety.

3 Should you want the opposite of the above, then try *Burst Mode* the high

speed camera made by the same developers, Cogitap software. It enables you to capture sports, or any fast action and it performs brilliantly. One word of warning. It will fill your camera's memory up very quickly.

And finally, remember the golden rule that applies to all photography, but especially to mobile photography: just because you can, doesn't mean you should. Restraint in all things amigos!



A FORTNIGHT AT F/8

Whether it's cooking or photography, consistency in the results is the key to success, says **Tim Clinch**. He's been working his way happily through his portraiture files, but if anyone's got a decent recipe for lasagne...



Forgive me for boasting a little, but I like to think that I'm not a bad cook. It's something that over the years has given me enormous pleasure, something I do to relax and something that I enjoy sharing. The shelves in my kitchen groan with cookery books, I'm often to be found scouring the internet for new things to do with an aubergine and have been caught a few times guiltily watching an old episode of a favourite cookery programme on YouTube. Sad I know, but the truth.

However, much as she enjoys

my food, the Beloved Partner has one massive criticism, which, I have to report, is entirely justified. It is my inconsistency.

I approach my cooking pretty much the same way as I approach my photography. I read a few books, get a few ideas, chop things up, pop them into the pan and 99 times out of 100 the results are pretty good...the problem being that when I'm asked to repeat something, to recreate a dish that was enjoyed a few months ago, the results are never the same. Nice, but not as remembered.

This (and a rather unfortunate recent incident with a lasagne) has made me think a lot about

the role of consistency in our photographic lives.

I have been spending a few months in Spain recently and have been shooting a lot with my iPhone, not least because of the other column I write in this magazine (*The Smart Guide to Photography*, page 74), but also because I enjoy the freedom of it so much. I have been wandering the streets of Cadiz, Jerez and all the surrounding towns and villages shooting away merrily. I had chosen the same combination of filters and lenses which seem to suit the location and used it pretty much

constantly, and now, a few weeks down the line, am realising that this same treatment makes them all hang together rather well. They 'flow' and just seem to work somehow. No surprise I guess, because they're consistent.

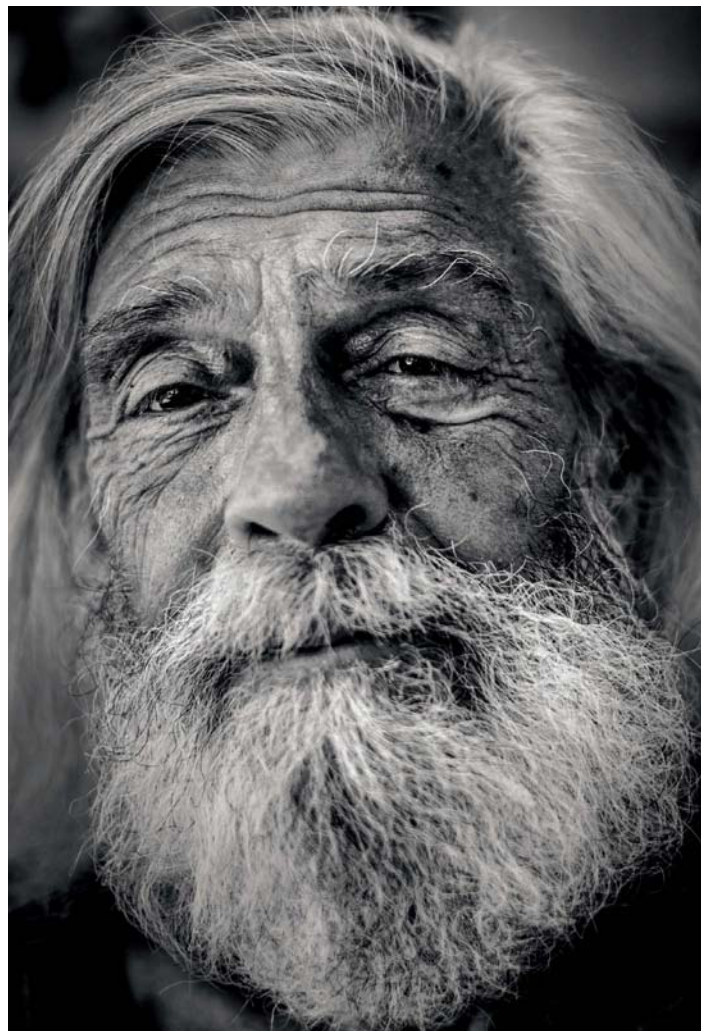
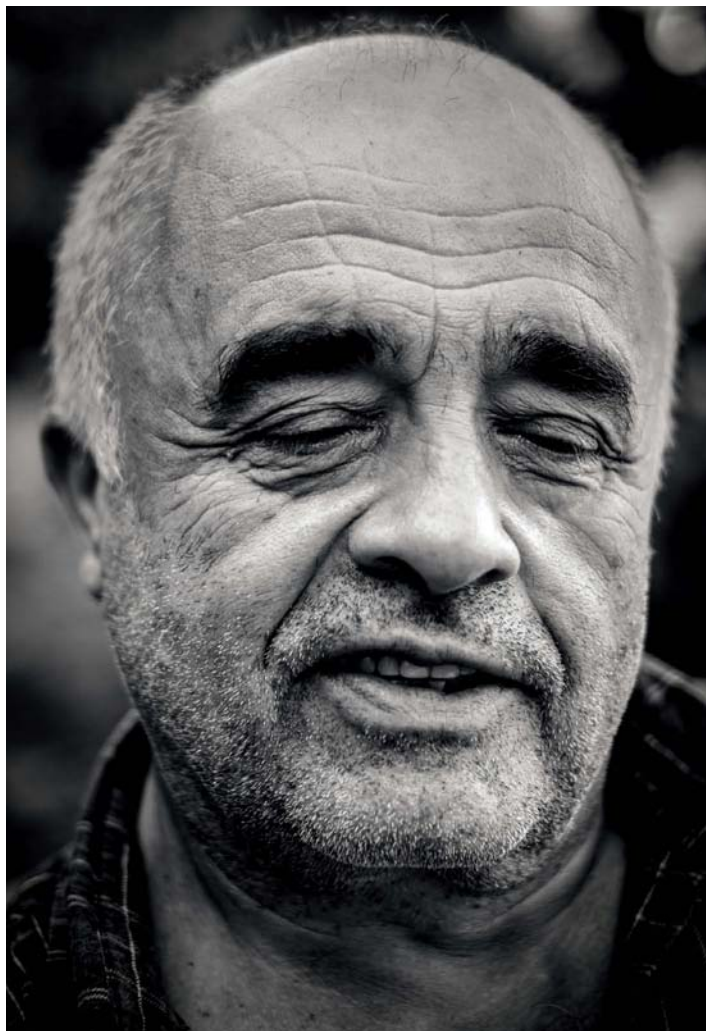
I remember, a long time ago, way back in the days of print portfolios, I had a couple of pictures that I'd been commissioned to take of a pheasant shoot at a stately home. The weather had been filthy – freezing cold and sleeting. In desperation, I'd shot them on Tri-X Pan pushed several stops. The resulting images were great and I loved them. They were

▣ The pictures this month sum up what I'm talking about. Four portraits, all shot in Bulgaria, but all shot in different circumstances and lighting conditions. By processing them all in the same way, and applying the same treatments, they flow as a set of images and could be seen as the beginning of a series. Although they are all very different, by making them consistent they are not fighting with each other.

▣ Instead of recommending you a specific photographer this month, I urge you to look at some books that could be said to form a photo-story. Check out the visual strength of the three books mentioned in the main text. None of us will ever emulate them, but be inspired and aim high.

▣ Looking for a decent recipe for lasagne... which, when I find it, I promise to write down and remember...

WHAT TIM DID THIS MONTH



All images © Tim Clinch

dark, moody and very grainy and summed up my feelings about the day. But when I tried to put them in my portfolio they just didn't fit in. In fact they stood out like a sore thumb. I didn't have anything similar so, although they were very nice as stand-alone images, they just didn't work with any other pictures and I never used them.

I always love the idea of telling a story with images. Some of my favourite pictures are in series. Think of W Eugene Smith's moving and emotional images of *Minamata*, of Richard Avedon's *In the American West* or Irving

Penn's magnificent *Worlds in a Small Room* and you'll get the idea.

What holds them together is consistency: Smith's images all shot on the same film stock with the same lens, Avedon's stark portraits all shot against white seamless paper, Penn's portraits shot in his famous light tent, using north light and the same background.

One of the experiments I've recently been trying is batch processing. I have been working a lot with Alien Skin's great processing app Exposure 6. I've mentioned it before and recommend you to try it.

I've taken a batch of Raw files

which make up a story, chosen one picture, worked on it (without any obvious retouching, which can be done later) until I'm happy with the treatment/colour/grain/effects, and then simply copied exactly the same settings and pasted them on to the rest of the series.

The effect is remarkable. It instantly transforms a disparate group of images into a whole.

It's always worthwhile revisiting images. As new software becomes available, as our skills in using existing software change and become more refined, most things are worth a second look. And it's always important to write things

down. I have written down a few of my recipes recently and... surprise, surprise, managed to present the BP with the same dish more than once.

So write down your settings, or save them in your processing memory as a pre-set so you won't have to fumble around trying to remember what you did last time. Last month I talked about the importance of a body of work. The need for consistency within that body of work is paramount. It can't jump about all over the place.

So, a little less consistency in the negatives and more consistency in the positives is what's needed. That and a new recipe for lasagne...

BEHIND THE SCENES AT THE NATIONAL MEDIA MUSEUM

In the last of his fascinating series from the National Media Museum, Colin Harding looks at the work of **Frank Meadow Sutcliffe**, whose long and varied photographic life centred on the northern seaside town of Whitby.

All pictures © National Media Museum/SSPL



The Water Rats, Frank Meadow Sutcliffe, 1886.

Frank Meadow Sutcliffe was born in Leeds in 1853. His father was a professional artist and amateur photographer so Sutcliffe grew up in an environment that shaped his future career. He took up photography as a teenager and by the age of 19 was taking souvenir views of Yorkshire abbeys for the firm of Francis Frith. In 1875 Sutcliffe moved to Tunbridge Wells where he opened a studio as a professional

*For what is probably his most famous picture, **The Water Rats**, he paid each of the young boys in the photograph a penny to pose in Whitby harbour.'*

portrait photographer. However, the business wasn't a success and the following year he moved to Whitby, where he was to live for the rest of his life, and opened a studio there.

Whitby being a seaside town, Sutcliffe's work in the studio was very seasonal and he found that

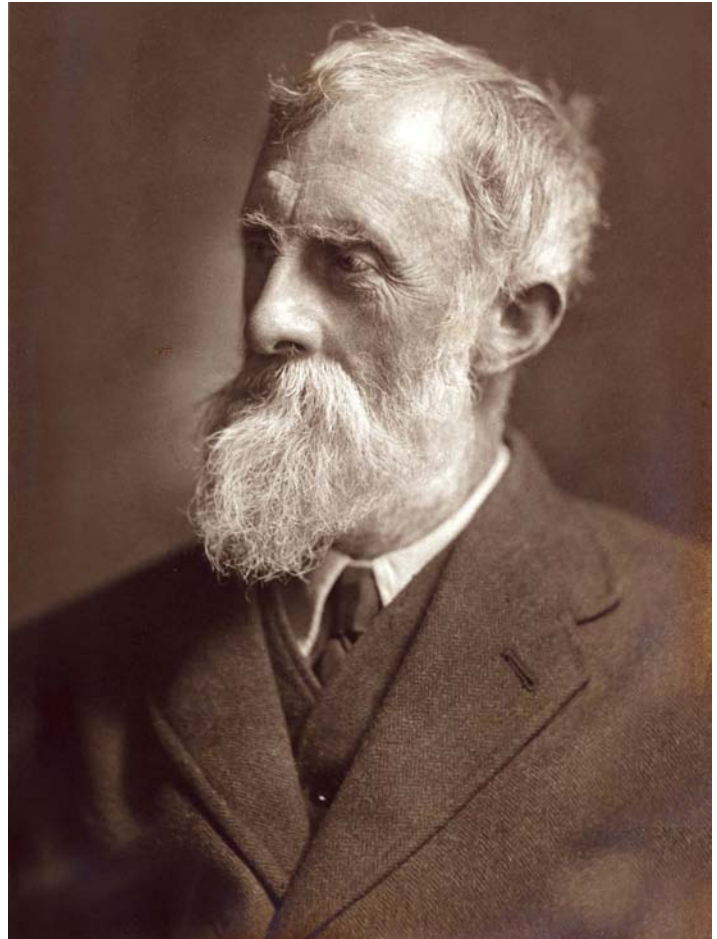
he had time on his hands for much of the year. To supplement his income and to satisfy his frustrated artistic aspirations, he escaped from his studio whenever possible and began to photograph Whitby and its environs, and the local people. It is for these photographs that

Sutcliffe is renowned. A fellow photographer, Harold Hood, called Sutcliffe 'the pictorial Boswell of Whitby'.

Sutcliffe usually rejected the formal compositional style adopted by photographers such as Henry Peach Robinson, preferring a more naturalistic approach. Occasionally, however, he was happy to pose his subjects to get the end result he wanted. For what is probably his most famous picture, *The Water Rats*,



Retired from the Sea, Frank Meadow Sutcliffe, 1890.



Portrait of Frank Meadow Sutcliffe, 1928.

he paid each of the young boys in the photograph a penny to pose in Whitby harbour.

Sutcliffe was a prolific writer – not only for the photographic press but also for the *Yorkshire Evening Post*, for whom he wrote a column for nearly 30 years. Contemptuous of ‘labels’, he didn’t feel bound by any rules or restricted to use any particular process or technique. He used differential focussing and his photographs were hazy or sharply focussed depending on the effect he wished to capture. His long career spanned the era of wet collodion glass plates to celluloid roll film. At the beginning of the 20th century Sutcliffe discovered the potential of ‘snapshot’ photography, using Kodak cameras given to him by fellow member of the Linked Ring, George Davison, who was the managing director of Kodak Limited.

In the early 1920s, when he was nearly 70, Sutcliffe sold his studio and gave up active



Whitby Harbour, Frank Meadow Sutcliffe, c.1905.

photography. He maintained his links with the photographic world, however. In 1931, he wrote to John Dudley Johnston, the curator of the Royal

Photographic Society Collection, offering him some of his photographs on a sale or return basis, having borrowed them from a local tobacconist who

sold them to tourists. If Johnston wanted to keep any for the permanent collection: ‘perhaps you will kindly send 7/6 each ... which is what the tobacconist charges for them.’ Sutcliffe also enclosed a portrait of himself, taken by his daughter, Irene.

Sutcliffe died in 1941, aged 87. During his long and prolific career he had photographed with imagination, confidence and sensitivity. He created an enduring record of Whitby and the surrounding areas in photographs that are still bought by tourists today. His lifetime’s work is an eloquent and touching portrait of not just a location but also a vibrant community.

This month we say goodbye to Colin Harding after many years as a loyal contributor to Black+White Photography. We know that our readers have enjoyed his columns as much as we have. A huge and heartfelt thank you Colin for all your hard work and for sharing your amazing photographic knowledge.

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► National Media Museum, Bradford, West Yorkshire
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60-SECOND EXPOSURE

He hates cooking, makes a living out of computer science and values sensitivity and taste above any tool that every photographer should possess. Tracy Hallett talks to Polish photographer **Arek Soltysik**.

All images © Arek Soltysik



Patrycja & Justyna,
October 2012.

Do you have a photographic habit that you wish you could shake?

When I'm shooting portraits, I often arrange the lights, pose the model, focus the camera, and then, and only then, realise that I have forgotten to remove the magazine slide from the magazine. As a result, I miss 'the moment'. I wish I could remember to remove the magazine slide before setting up the shot.

Who has been the greatest influence on your photography?

Richard Avedon – he is the master of the portrait.

Tell us about a photographic opportunity you have missed.

I try to carry a 35mm camera with me at all times to avoid missing opportunities, but I don't always manage it! Most of my work is shot on medium format, but this takes time to set up, so I use 35mm for more impromptu, reportage work.

What has been your most embarrassing moment as a photographer?

Thirty minutes posing; zero photographs.

Tell us your favourite quote.

'Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures' – Don McCullin (British photojournalist).

What, in your opinion, is the greatest photographic discovery of all time?

The light meter: it's my primary tool.

Which characteristics do you think you need to become a photographer?

Patience and perseverance.

'Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures' – Don McCullin (British photojournalist).

I took up photography because...

When I'm taking pictures I lose myself completely, and I become absent from normal life. All I have to do is load my camera with batteries, and I have the strength to face the day – thanks to her, I breathe.

Tell us about your favourite photographic themes.

I have always been interested in portraiture, but as my perception

of photography has evolved I have found myself more and more attracted to documentary work. Having said that, I don't think this is the end of my adventure with portraiture; sometimes I look at my studio lights and I know that they will flash for me yet.

Name one item that every photographer should own.

Many photographers attach too much importance to photographic

equipment; in my view technology is just a tool. Every photographer should have sensitivity and taste.

What's the biggest risk you have taken as a photographer?

I was working on a job for a modelling agency when I decided to use studio flash for the first time. Luckily the gamble paid off and one of the images was used on the agency's main website, which was an honour.



Kasia Doszczak, GAGAMODELS, September 2011.

What single thing would improve your photography?

I would love to have more time to spend on personal projects. I am not a photographer by profession,

and I have a wife and children, so I have to use my time wisely.

If you hadn't become a photographer, what would



Maja Krzyzanowska, GAGAMODELS, September 2011.

you be doing right now?

Photography is my hobby, my passion, my life, but not my profession – I am a computer scientist.

What is your dream project?

It's all in my head at the moment, and that's where it will stay for now. Hopefully one day I will complete my dream project, and share it with you.

Tell us one thing that most people don't know about you.

I hate cooking.

What would you say to your younger self?

Take up photography earlier.



Zofia Kordus, August 2011.

PROFILE

Arek Soltysik bought his first DSLR 10 years ago, and immediately fell in love with photography. To obtain the ultimate in image quality, he mainly uses medium format equipment. The majority of his portraits are shot in black & white, to help the viewer avoid the inevitable distractions of colour. Arek has a studio in Czestochowa, Poland.

► To see more of Arek's work visit areksoltysik.com

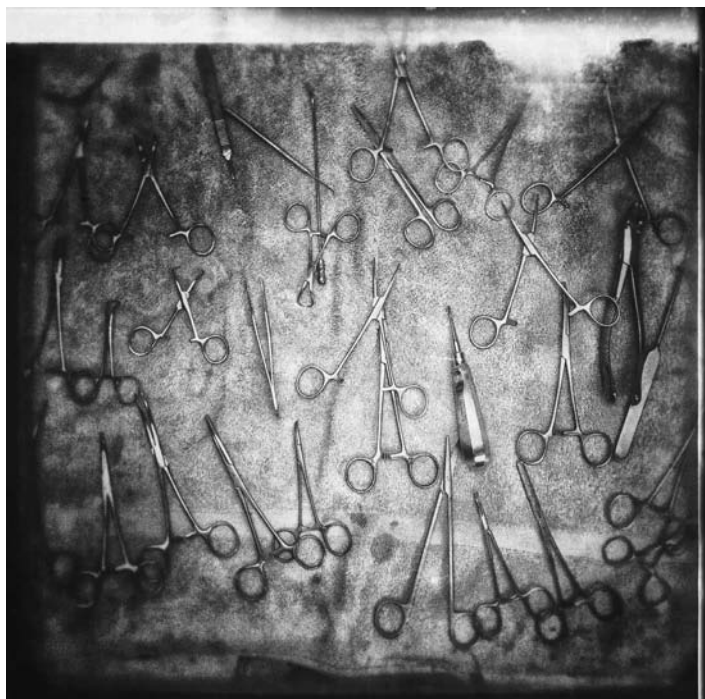
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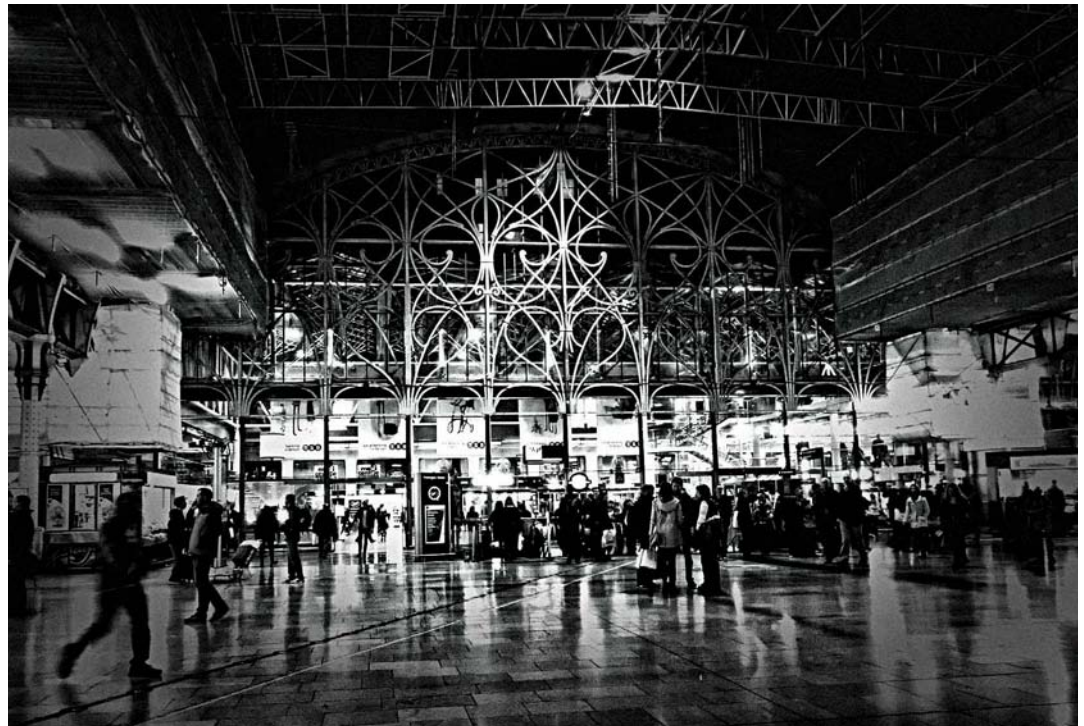
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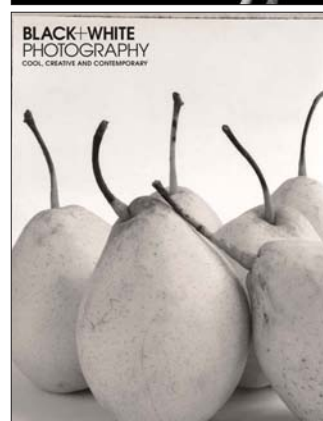
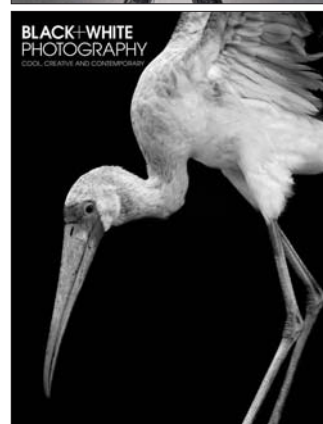
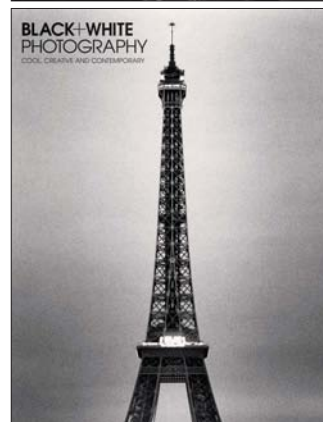
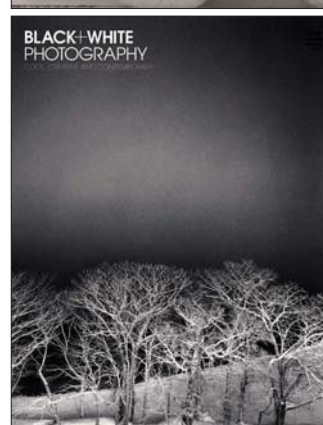
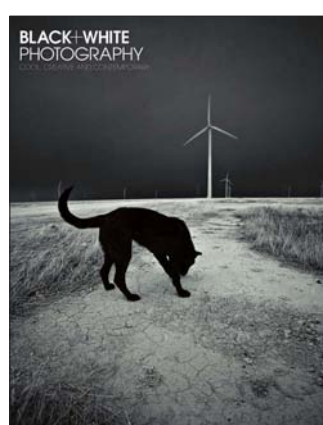
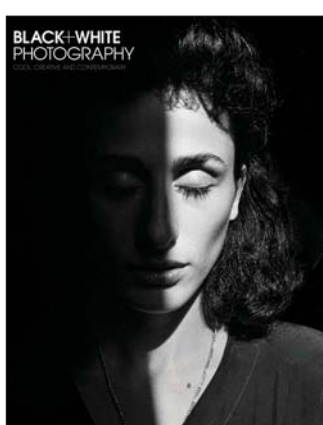
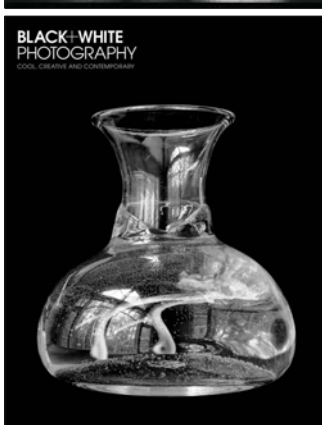
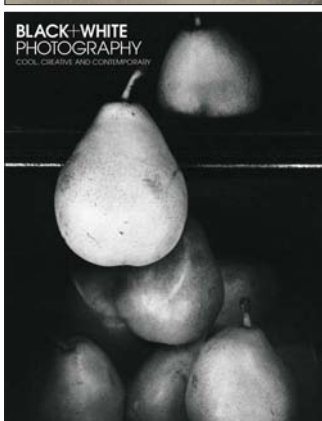
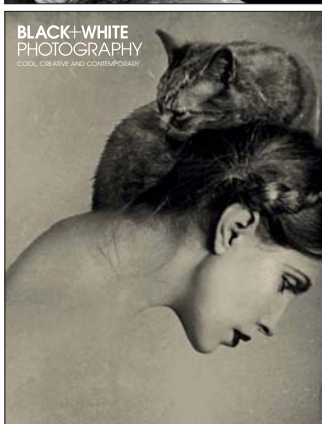
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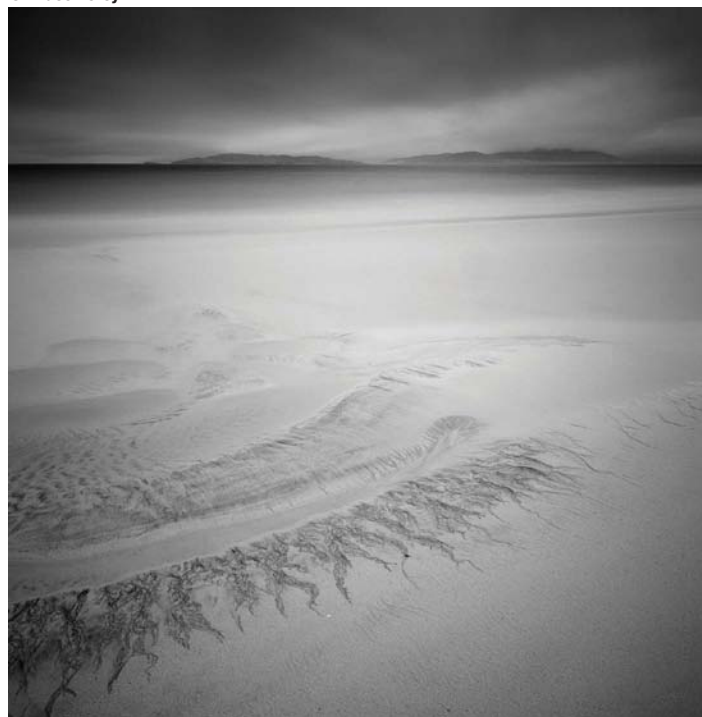
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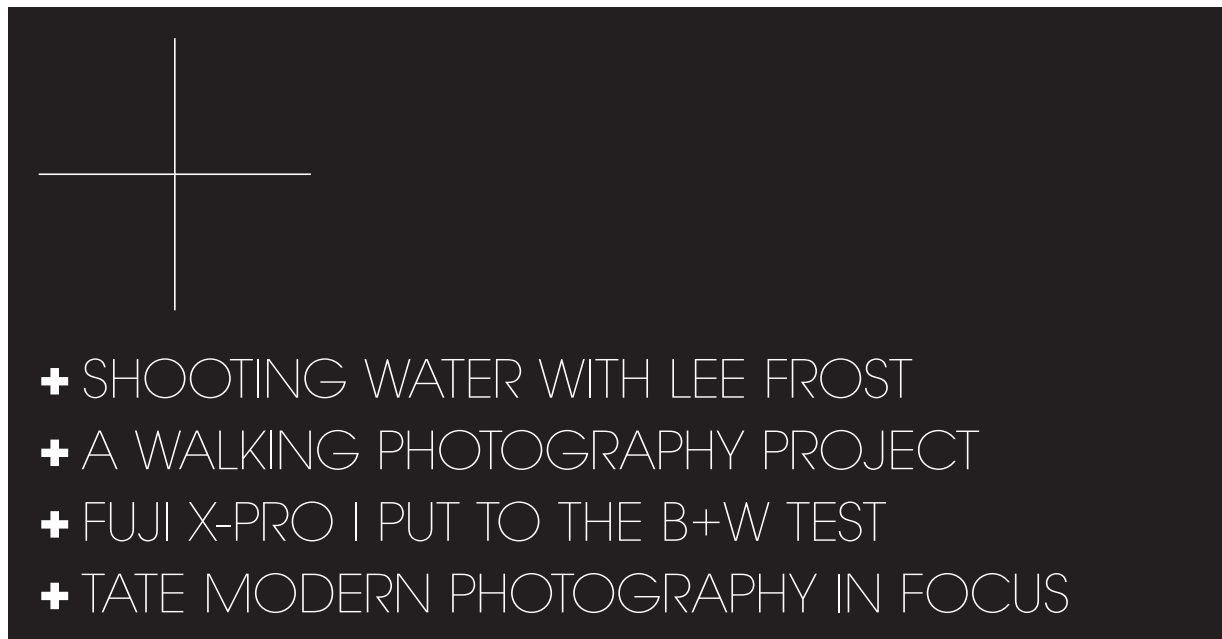
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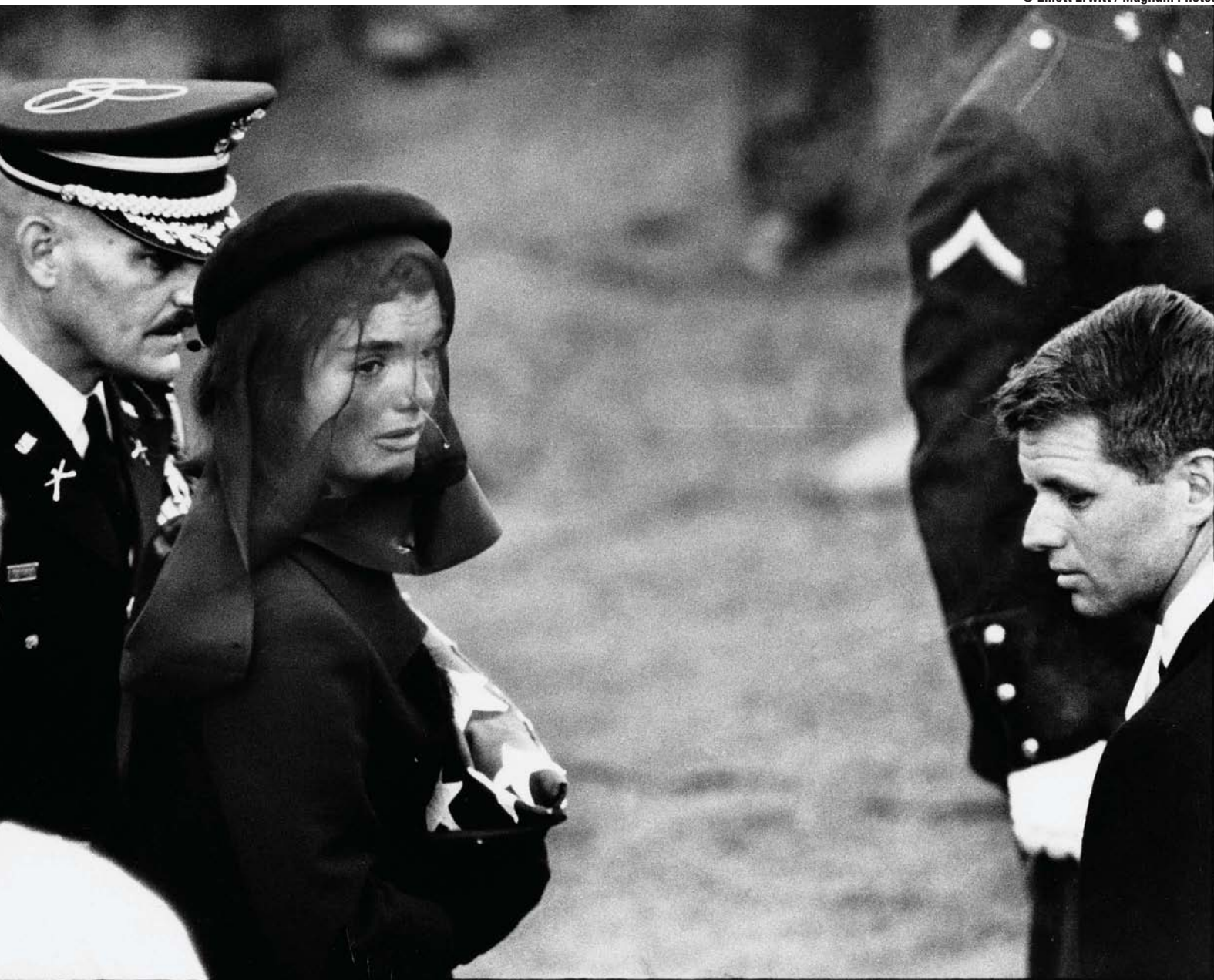


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Leica 35mm f1.4 Summilux-M ASPH + hood #3748xxx	Exc+++	£2090
Leica 35mm f2 Summicron-M + hood 4th Version #3553xxx	Mint-	£1290
Leica 35mm f2 Summicron-M ASPH + hood 6 bit #4091xxx (boxed)	Nr Mint	£1550
Leica 50mm f1.4 Summilux + hood Chrome 1st version #1757xxx	Exc++	£990
Leica 50mm f1.4 Summilux-M ASPH 6 bit #4117xxx (boxed)	As New	£2150
Leica 50mm f2 Summicron C/F with Specs #1950xxx	Mint-	£750
Leica 50mm f2 Summicron + hood #2331xxx	Exc+++	£790
Leica 50mm f2.5 Summarit-M 6 bit #4057xxx	Exc++	£690
Leica 5cm f3.5 Elmar Red Scale + hood #1047xxx (L39)	Mint-	£290
Leica 90mm f2 Summicron #3458xxx (boxed)	Nr Mint	£890
Leica 90mm f4 Macro-Elmar-M with hood; Complete Kit (boxed)	Exc++	£1990
Leica 90mm f2 APO-Summicron-M ASPH #3893xxx	Nr Mint	£1950
Leica R6 Black #1748xxx (boxed)	Exc+	£370
Leica 50mm f1.4 Summilux-R 3 Cam (built in hood) #3115xxx	Exc+	£890
Leica 50mm f2 Summicron-R 3 Cam #2865xxx	Mint-	£420
Leica 60mm f2.8 Macro-Elmarit-R 3 Cam #2984xxx	Exc	£290
Leica 60mm f2.8 Macro-Elmarit-R 3 Cam #2984xxx	Nr Mint	£490
Leica 90mm f2.8 Elmarit-R 3 Cam #3346xxx	Mint-	£420
Leica 135mm f2.8 Elmarit-R 2 Cam #2530xxx	Mint-	£170
Angenieux 35-70mm f2.5-3.3 R Mount	Exc++	£490
Leica SF 24D Flash Black	Exc+++	£150
Leica 55mm Polarising filter	Mint	£80
Leica 21-24-28mm Viewfinder	Mint-	£270
Leica 24mm Bright Line Viewfinder Black	Exc	£190
Leica 35mm Metal Bright Line Viewfinder Chrome	Exc+++	£270
Voigtlander 90mm Metal Viewfinder Black	Mint-	£90
Leica Televid 77 with 32x Eyepiece	Exc+++	£750
Leica Motor M	Mint-	£190

Medium / Large & Other Format

Hasselblad PCP-80 Projector with 150mm f3.5 lens (Boxed)	Mint	£790
Fujica 65mm f8 Fujinon-SW + Viewfinder	Exc	£590
Mamiya 150mm f4.5G + hood for Mamiya 6	Exc++	£260
Mamiya 7 II + 80mm f4L	Mint-	£1290
Mamiya 43mm f4.5L + hood & V/finder	Mint-	£790
Mamiya 50mm f4.5L + hood + V/finder	Mint	£790
Mamiya 150mm f4.5L + hood (boxed)	Mint	£370
Mamiya 210mm f8L	As New	£390
Mamiya Polarising Filter ZE-702	Mint-	£70
Mamiya 80mm f2.8 AF LS + hood for (645 AF-D designed by Schneider)	As new	£1190
Tele-Rollei (135mm f4)	Exc+	£890
Schneider 180mm f5.6 Apo-Symmar L with V/finder for SW617 (boxed)	Mint	£1890
Schneider 250mm f5.6 Tele-Xenar with V/finder for SW617 (boxed)	Mint	£1890
Linhof Master Technika	Exc+++	£2190
Wista 45DX Rose Wood with Schneider 150mm f5.6 APO-Symmar	Mint-	£950
Rodenstock 55mm f4.5 APO-Grandagon (Copal 0)	Mint-	£590
Schneider 75mm f8 Super-Angulon (Synchro-Compur) on Linhof board	Mint-	£370
Schneider 90mm f5.6 Super-Angulon XL (Copal 0) on Linhof board	Exc+++	£690
Rodenstock 90mm f6.8 Grandagon-N Latest (Copal 0) (boxed)	As New	£490
Rodenstock 100mm f5.6 Sironar (Copal 0) on Linhof size board	Mint-	£220
Schneider 135mm f5.6 Symmar-S (Compur 1) Linhof Selected	Mint	£290
Schneider 180mm f5.6 Symmar-S (Copal 1) on Toyo Board	Mint-	£270
Nikon 180mm f5.6 Nikkor-W (Sinar DB Mount)	Mint-	£270
Schneider 210mm f5.6 Symmar-S (Compur 1) Linhof Selected	Mint	£320
Schneider 240mm f5.5 Tele-Arton	Exc	£170
Rodenstock 240mm f5.6 Sironar-N MC (Copal 3) on Toyo style board	Mint	£390

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120 develop + print + CD	£15.00
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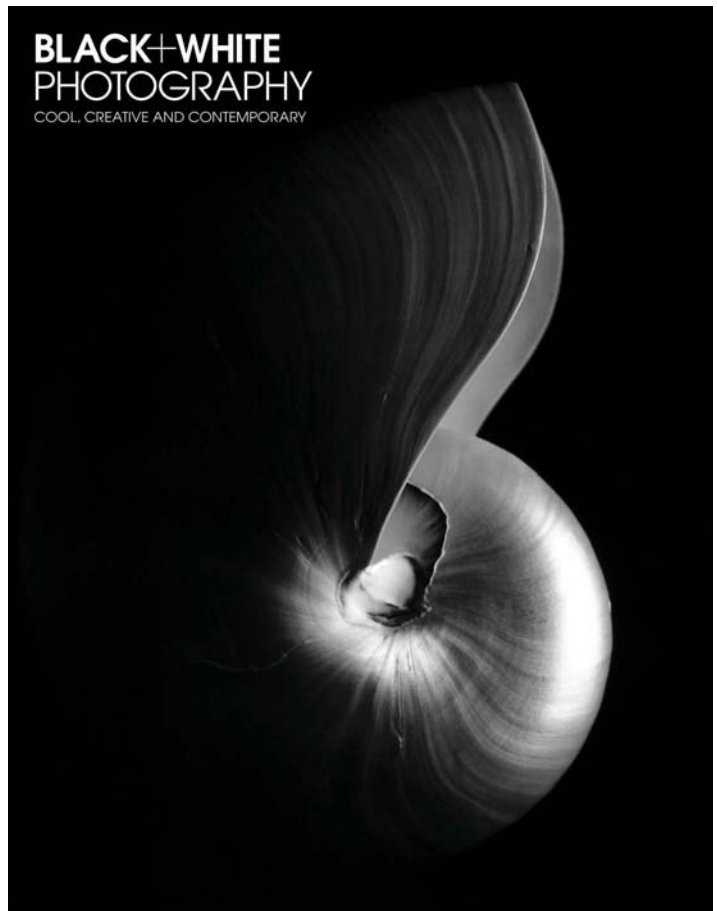
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35mm Xpan*	4 x 12	5 x 14	-	-
36exp	£11.95	£16.50	£19.75	£30.50
120	4x5	5x7	6x8	8x10
15exp	£11.75	£16.75	£18.75	£28.00
10exp	£10.75	£14.75	£17.75	£23.00

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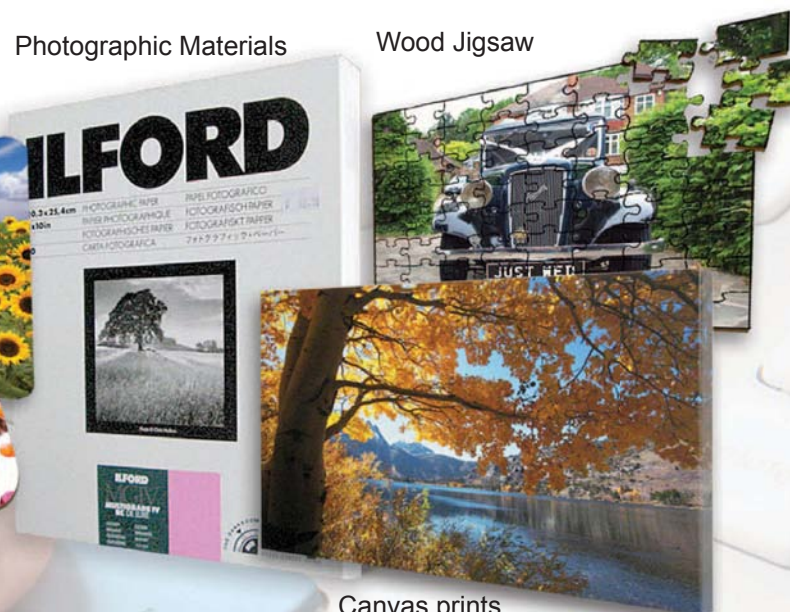


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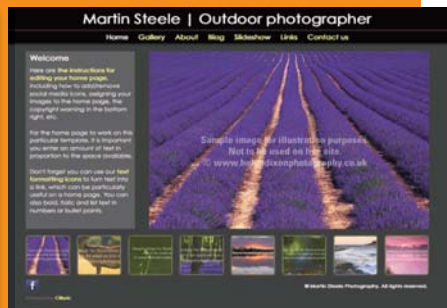
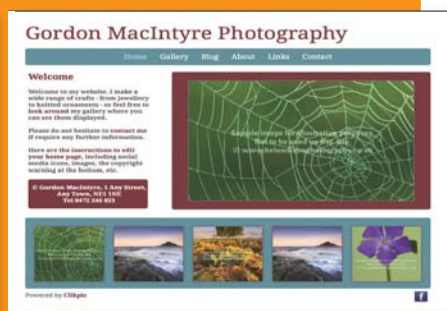
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